

# MUSICAL COURIER

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WHOLE NO. 2501



Leone Kruse

of the Chicago Civic Opera Company



TEXAS BASKET BALL TEAM HONORS JOHN McCORMACK.

Recently John McCormack sang at Austin, Tex., where a special basket ball game was staged the following day for the tenor's benefit. In the accompanying photograph, the popular artist, his equally genial manager, D. F. McSweeney, and the basket ball squad of the University of Texas are shown. (Photo by Jordan Company.)



JASCHA FISHBERG,

concert violinist, who appeared as soloist of the Workmen's Circle Chorus at Carnegie Hall on March 4. Mr. Fishberg played Baal Shem by Ernest Bloch, a Hebrew dance by Joseph Achron, and Tarantelle by Leopold Auer, displaying brilliant tone combined with excellent technic. He won a deserved ovation and added another success to his long list.



DAISY JEAN AND FLORA MORA IN HAVANA.

The accompanying snapshot was taken in Central Park, Havana, just after New Year's Day, during one of Cuba's coldest spells, when fur coats, velvet dresses, etc., were much in demand. Miss Jean scored a success there when she inaugurated a new society, The Asociacion Nacional de Profesores y Alumnos de Musica de Cuba, with two concerts in the National Theater. Miss Mora, pianist and former pupil of Granados, is director of this Society.



JAMES BARR,

tenor, who, within the past two months, has broadcast with success from stations WMAL, WRHF, WTFF and WRC. (Harris & Ewing photo.)



CATHERINE DE VOGEL,

who sang a program of folk songs in costume at Miss Spence's School on February 24 and was enthusiastically received. Mme. De Vogel appeared that same evening at the private home of Mr. and Mrs. Charles Osborn Wheeler, where a small but prominent audience showed a keen appreciation of her fine interpretations.



IN HOLLYWOOD.

Recently Beniamino Gigli, while on a concert tour, visited the United Artists studio and was presented to Norma Talmadge, who was about to start work on a new picture, *The Woman Disputed*.



ANNA HAMLIN,

soprano of the Chicago Civic Opera Company, who sailed for Europe on February 25 for a few months of study and professional work.



MARTHA ATTWOOD AND A. ALBERINI,

both of them operatic artists, who were married on February 28 in New York City. Following a short trip to Atlantic City, Miss Attwood has returned to New York to resume her musical activities, as her marriage will not in any way interfere with her work as a concert artist and as a member of the Metropolitan Opera Company. Although the soprano is not a Lucy Stoner, she believes in retaining the name of Martha Attwood, by which she has become so well established professionally.



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## Puccini's La Rondine Wins Favor at Metropolitan

Gracious Lyricism and Suave Tunefulness Mark Music—Story Has Charm—Excellent Singing Cast

Puccini's *La Rondine*, first heard in Europe about ten years ago, and later revised by the composer, had its American premiere at the Metropolitan Opera House last Saturday afternoon, March 10. The cast was as follows:

Magda.....	Lucrezia Bori
Lisette.....	Editha Fleischer
Ruggero.....	Beniamino Gigli
Prunier.....	Armand Tokatyan
Rambaldo.....	Pavel Ludikar
Yvette.....	Charlotte Ryan
Georgette.....	Mildred Parisette
Bianca.....	Philine Falco
Gabrielle.....	Phradie Wells
Suzy.....	Dorothea Flexer
Lorette.....	Dorothea Flexer
Gobin.....	Giordano Paltrinieri
Perichaud.....	Millo Picco
Crebillon.....	James Wolfe
Three Students.....	Max Altglass
	Giordano Paltrinieri
	Pompilio Malatesta

Conductor—Vincenzo Bellezza

This is not an opera that requires earstraining or brow wrinkling on the part of the listeners. Originally ordered by a Viennese publisher, *La Rondine* was to be a comic opera, with waltzes and other dances indigenous to the banks of the Danube. Puccini changed his mind, however, had the libretto rewritten by an Italian, Giuseppe Adam, and made a "lyric comedy" of the opus. It was published ultimately by Sonzogno, of Milano. Only a few waltz strains and other comic opera impedimenta remained after Puccini had finished with his new endeavors.

*La Rondine* is a score of gracious lyricism and suave tunefulness. It is Puccini in a vein of frank melodiousness, with no hint of heartrending pathos or searing tragedy. Parts of Manon Lescaut, Bohème, and Butterfly, in their more sentimentally ingratiating moments, are suggested in the music of *La Rondine*. Its appeal is that of sweetness and amiable euphoniousness. The orchestration is light, deft, colorful, lovely. One waltz song is as good as anything that has come from the pens of Lehar, Fall, Eyssler, and Kalman. From beginning to end, *La Rondine* gives pleasure to the ear, without ever descending to banality. The audience gave every evidence of full and pleasurable response and acceptance.

The story of the opera is simple in its essentials. Magda, a pleasure loving lady who is no better than she should be, has a rich protector, Rambaldo. Surrounded in her luxurious home by her Bohemian friends, the company is discussing love. Romantic reminiscence is aroused in Magda's mind and she remembers a sentimental episode of her girlhood, experienced at the Bal Bullier. The party disperses, and moved by romantic fancy, she visits the Bal Bullier that evening. She meets Ruggero and after some flirtatious passages, their prank turns to real love. She renounces Rambaldo and his luxurious protection, and she and Ruggero enjoy love in a cottage. He writes to his mother for permission to marry Magda, and receives the reply that she will be welcomed into the family circle if she is "pure, meek, and good." Ruggero reads the letter to Magda. Stricken by remorse, she confesses to the young man the details of her past life and despite his protests, departs to resume her gay life in Paris.

It will be seen that the tale is a composite of Sappho, Bohème, and Traviata. The libretto treats the story with charm, wit, and romantic fancifulness. There is little action but much atmosphere.

The performance was admirable, the cast being ideal. The Urban scenery and settings and the costumes—all of the Second Empire period—were richly tasteful and picturesque.

Vincenzo Bellezza put his whole heart and soul and his skillful baton at the service of the score and gave it sparkle, variety, and vitality.

Lucrezia Bori was a petite, pretty, and fascinating Magda. She sang with rich and abundant tone and sincere feeling. Beniamino Gigli, in his best voice, mastered his part completely. He acted it with conviction—he had sung the role abroad—and poured out a flood of irresistible tonal lyricism. Armand Tokatyan, as the merry poet, Prunier, did the most telling work of his career at the Metropolitan. He exhibited decided powers of comedy, and his vocalism had spirit and rare fluency.

Aiding Tokatyan artistically in the funny scenes was Editha Fleischer, whose facile clowning again revealed her versatile talents as an actress. Pavel Ludikar did a stately and graceful Rambaldo, and projected his music resonantly.

*La Rondine* may be said to have scored a success and it will doubtless remain in the repertory of the Metropolitan.

### The Judges Get Busy

The Hollywood Bowl \$1,000 prize overture contest closed on March 1. Raymond Brite, general manager of the Bowl, and his assistants, have now concluded an examination of the manuscripts submitted, and out of twenty-five compositions only one was disqualified because of failure to comply with the contest rules. The twenty-four remaining manuscripts have been sent to the judges, Rodzinsky, Goossens, and Verbrugghen. The winner will be announced in June and the winning overture played in the Bowl during the coming summer. This prize will be offered annually. Next year it will be for an orchestra suite and will be open for international competition.

### Orchestral Merger

As the MUSICAL COURIER goes to press the unconfirmed news is available that the Philharmonic Society will absorb the New York Symphony Orchestra at the end of this season, and form one organization made up of the best elements in both bodies. The name of the Philharmonic Society is to be retained, of course.

## Presbyterians Champion Cause of Better Music

Name it One of the Church's Greatest Allies Against the Materialistic Trend of the Times

The first reading of a program drawn up by the recently organized music commission of the General Assembly took place when the Dayton Presbytery conducted a music forum at the Westminster Presbyterian Church in Dayton, Ohio, on March 9. Dr. William Chalmers Covert, general secretary of the Presbyterian board of education, presided.

When the General Assembly met in Columbus in 1925 the Westminster Choir sang. The Assembly was very enthusiastic and ordered the board of Christian education to appoint a music committee in order that there might be more choirs like the Westminster group and more churches with a graded system of music such as that used by the Westminster Presbyterian Church.

Three hundred forums, one in each Presbytery of the General Assembly, will be conducted if the plans of the music commission are carried out. The first of these forums took place in New York out of deference to Dr. Clarence Dickinson who ranks high in the music of the Presbyterian Church. The second was conducted in Dayton out of deference to John Finley Williamson, director of the Westminster Choir, whose work along church music lines, according to Dr. Covert, marks the beginning of an epoch.

The forces which tend to wreck the religious atmosphere of the present-day church may best be combated by the use of music of a high order, stated the music commission in the introduction to its newly drawn-up program.

The commission plans that theological seminaries give required courses in musical appreciation in order that pastors may understand the spiritualizing value of music and the manner in which hymns and anthems, responses and antiphons, may be made to harmonize with the text of the sermon. Music in its relation to the devotional life of Presbyterian colleges also is to be studied. Singing in the Sunday School will be bettered. Experiments will be made in an attempt to place high class music in the early religious training of a child. The "jazz" hymn book will be warred against.

The double standard, which is condoned generally in the church through the employment of Christian pastors and non-Christian musicians, was deplored by John Finley

(Continued on page 46)

## Stravinsky's Oedipus Rex Given in New York

Work in Oratorio Form and Classical Style—Creates Mixed Impression—A Triumph for Koussevitzky

New York heard its first performance of Stravinsky's latest large work, "Oedipus Rex," last Thursday evening at Carnegie Hall, a formidable array of soloists, chorus, and orchestra being led in the work by Serge Koussevitzky. The brilliant orchestra was the Boston Symphony and the competent chorus was the Harvard Glee Club. The soloists consisted of Margaret Matzenauer, mezzo soprano, Tudor Davies and Rulon G. Robinson, tenors, Fraser Gange, baritone, and Paul Leyssac, dramatic reader.

Oedipus Rex after its recent performance in Boston, had an extended Cole review in the MUSICAL COURIER and there is no reason to differ from that estimate following upon the New York hearing of the Stravinsky opus.

It is, as the Cole analysis said, primarily an oratorio grazing the operatic in several of its numbers and their handling. The prevailing manner of the music is the style of Handel, with occasional bows to Bach. Of course there are touches throughout which reveal a hand born much later than the time of those two composers. On the whole, however, Stravinsky has reflected the classical method of utterance rather faithfully, and has avoided nearly altogether the modernistic harmonies and the freedom of form to be found in *Le Sacre du Printemps*, and his other compositions of the past dozen years.

Why Stravinsky should have chosen the Handelian style for his setting of a classical Greek drama is his own affair. The only concerns of the critic and the public resolve themselves into the questions as to whether Oedipus Rex is good music and whether it expresses the spirit of the text. Both inquiries may be convincingly answered in the affirmative.

The text was adopted from the original play by Sophocles and translated into French, by Jules Cocteau. Then J. Danielou translated the Cocteau version into Latin, and to that language Stravinsky fashioned his vocal parts. The tongue used by Sophocles was of course Greek. The procession of languages went even further, however, for in the American presentations, the Narrator of Oedipus Rex recited his lines in English.

Stravinsky's rare powers are felt strongly in Oedipus Rex. He has assimilated the grimness, the gigantic lines, the prodigious pathos, the classical severity of Sophocles' story. The music sets forth those qualities with fidelity. There are moments when the score equals in strength and lofty expression the spirit of the author. There are other moments when the tonal picture falls below the grandeur of the words. That is unavoidable. At all times, however, the Stravinsky score is interesting and arresting. It seems to be of thorough sincerity.

The text is recited by a Speaker (the usual Narrator of oratorio) there are recitatives and arias, orchestral interludes, choral episodes, and all the other typical trappings of oratorio. The music is, as was to be expected, more re-

(Continued on page 20)

## ALBERTO JONÁS

From the Painting by Alice Boscowitz, Famous Viennese Painter

Few musicians are better known and have done more for the musical welfare and advancement of this country than Alberto Jonás, eminent Spanish piano virtuoso, teacher, composer and writer. Many celebrated piano virtuosos have been his pupils, and as for the graduates from his class they are found in every country, wherever musical culture is valued.

But it is perhaps as the author of the stupendous Master School of Piano Playing and Virtuosity, written with the collaboration of Fannie Bloomfield-Zeisler, Ferruccio Busoni, Alfred Cortot, Ernst von Dohnányi, Arthur Friedheim, Ignaz Friedman, Ossip Gabrilowitsch, Rudolph Ganz, Katherine Goodson, Leopold Godowsky, Josef Lhevinne, Isidore Philipp, Moriz Rosenthal, Emil von Sauer, Leopold Schmidt, Sigismund Stojowski, Wilhelm Bachaus, that Jonás' fame will go down to posterity.

The fourth edition of this remarkable work will soon be out, and it is interesting to note that in connection with this event the publishers, Carl Fischer, are offering thousands of dollars in prizes in a nation-wide contest concerning the Master School.



# Liszt's Totentanz and Moussorgsky's Night on the Bare Mountain

## An Historic Parallel

By Joseph Yasser

LAST fall, in one of the issues of the *MUSICAL COURIER* (October 6, 1927), in discussing the manifold adaptations of the theme "Dies Irae" by various composers, classical and modern, and speaking incidentally of the fascination which Liszt's Totentanz—based on this theme—has had for Russian composers, I mentioned, among others, the name of Moussorgsky as the one who was perhaps most profoundly influenced by this work. The aim of the present article is to give a more detailed analysis of this influence and, although the subject is quite independent, it may also be regarded, in the connection referred to, as completing the former article.



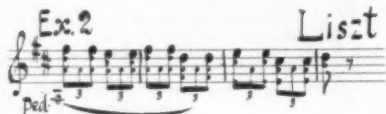
JOSEPH YASSER

When, years ago, I read the statement twice made by Rimsky-Korsakoff in his Autobiography regarding Moussorgsky's Night on the Bare Mountain as being inspired by the above-mentioned composition of Liszt's, I never thought that the influence of the latter upon the former went any further than the very obvious demonic spirit common to both of these compositions. But since then, inquiring more carefully into this subject, I was amazed at finding, in Moussorgsky's work, a good many "material" proofs of the influence in question, although these proofs, I must admit, are disguised to such



an extent that their presence is scarcely suspected unless attention is called to them.

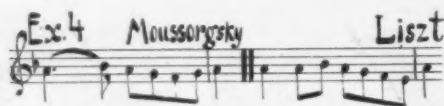
I trust, however, that my statement will not be understood as intending in any way to belittle or dethrone Moussorgsky's composition which, I firmly believe, is and will remain one of his greatest achievements. The following is merely a theoretical investigation disclosing the mysterious and subconscious process of creative influence, as concretely



reflected in a musical work. I do not doubt that Moussorgsky, although fully aware of being inspired by the composition of Liszt, hardly realized himself that some of its purely musical elements imperceptibly permeated his work. In fact none of the themes by Liszt could be found in toto in the Night on the Bare Mountain, and that is why the present discussion will scarcely go beyond simply dealing



with the elements of these themes which can be detected in Moussorgsky's composition under various forms of short melodic fragments, or suggestive rhythmic patterns, or, at times, resembling technical treatments of a theme, etc. The impression one gets when thoroughly analyzing the latter work is as if Liszt's Totentanz, in the process of its influence, had been split by some subconscious and gigantic psy-

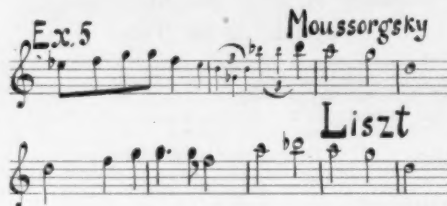


chological counteraction of Moussorgsky into a multitude of tiny particles which were then almost unrecognizably restored and remolded by the creative power of his genius into entirely different combinations.

In examining these "remolded particles" I am unfortunately compelled—being deprived of the original material—

This article by Joseph Yasser may serve to act as an introduction to the concert to be given on March 27 at Town Hall by Jacques Gershkovitch, conducting eighty members of the New York Philharmonic Orchestra, and Mr. Yasser assisting as soloist. On the program the Moussorgsky piece here discussed is to be immediately followed by the Liszt work with which it is compared. This Liszt composition has been arranged for organ and orchestra by Mr. Yasser.—The Editor.

to leave out of consideration the fact that Moussorgsky did not personally complete his Night on the Bare Mountain, which after his death was put into its present shape by Rimsky-Korsakoff, who is also responsible for other and,



as recently discovered, rather arbitrary revisions of Moussorgsky's works. Starting, however, from the well-known fact that Moussorgsky was working on this particular composition for quite a long period of his life and tried a few times to revise it for various purposes, probably leaving after him a vast musical material as a result of these efforts, it may be assumed without any risk that the chances of ascribing to Moussorgsky what really belongs to Rimsky-Korsakoff are, in this case, comparatively small.

Before entering upon the actual analysis herein dealt with, I think it necessary to remark that being limited by the length of a magazine article, I have had to confine myself to a few most striking examples, eliminating many minute, though no less important and convincing, instances.

### Dies Irae

The theme, Dies Irae, which is the basis of Liszt's Totentanz and is hardly suspected in Moussorgsky's Night on the Bare Mountain, is found in its abbreviated form in the following passage, being disguised by the switching of one of its four notes from the upper to the middle part. When repeated in the second measure of this example one of its notes is, on the contrary, switched from the middle to the upper part. I have indicated this theme in heavy notes that stand out visibly among all the other surrounding notes. (See Ex. 1.)

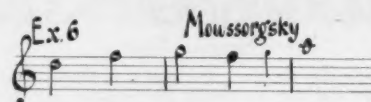
Not only the theme itself, but even its characteristic treatment in triplets supported by an organ point, very closely approaches the part of the first cadenza in Liszt's Totentanz bearing the heading "quasi corno di caccia." To facilitate comparison I have transposed the following fragment to the key of the foregoing example, applying the same principle to the rest of the musical material presented herein (See Ex. 2.)

Another occurrence of this theme in Moussorgsky's work is still more disguised by misleading phrasing but is treated in a manner for which, again, the prototype may be found in Liszt's composition. The resemblance in treatment resides this time in the contrapuntal and heavy staccato-motion of the bass against the trumpet-like announcement of the theme in the treble. (See Ex. 3.)

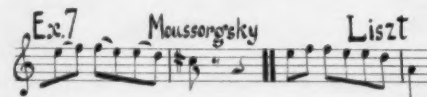
The second phrase of this theme, especially in the form represented by Liszt in the development section of his Totentanz (between the Fugato-variation and the first cadenza) is but slightly modified by Moussorgsky, as may be seen by the comparison of both passages. (See Ex. 4.)

The responsive sentence of the theme, Dies Irae, also quite diversely elaborated by Liszt, is considerably altered by Moussorgsky, but scarcely leaves any doubt as to its origin. (See Ex. 5.)

A characteristic interval of a minor Third at the beginning of this sentence obviously lacking in Moussorgsky's version, is found, however, in the concluding phrase of his entire work, most closely approaching the first half of the above sentence as represented by Liszt. (See Ex. 6.)



The second half of this sentence also appears in Moussorgsky's work in a form used by Liszt in the final section of his Totentanz: (See Ex. 7.)



Many other suggestions of the theme, Dies Irae, can be traced in Moussorgsky's composition, but I shall omit them until I have an opportunity of discussing the entire subject at greater length.

### Subsidiary Themes

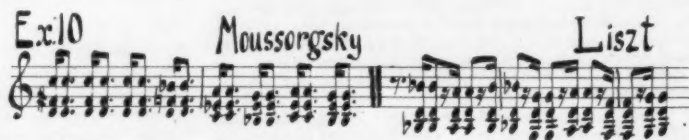
The original countertheme used by Liszt in the first variation of his Totentanz refracted itself very peculiarly in Moussorgsky's work, acquiring the following and decidedly "Russianized" form: (See Ex. 8.)



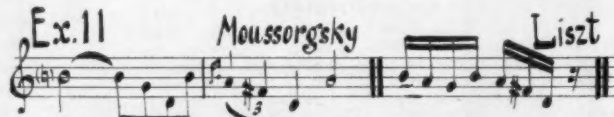
Another countertheme used by Liszt in his third variation (serving, by the way, as an independent introduction to this variation in the edition of Alexander Siloti) is easily found in Moussorgsky's work, although changed in time, but not in its more important aspect, i. e. in its characteristic and gradually increasing intervals from the constantly reiterated bass-note, upward: (See Ex. 9.)



The theme, Dies Irae, accompanied by this countertheme in Liszt's Totentanz, strongly reminds one, in its rhythmic pattern, of this passage by Moussorgsky: (See Ex. 10.)



The theme appearing in the Coda of the Night on the Bare Mountain undoubtedly derives, although remotely, from a variation of a theme used by Liszt in the second



section of his work. It is necessary to play through very slowly the Liszt version in order to detect the resemblance which lies, this time, in the melodic structure. (See Ex. 11.)

The list of this subsidiary material could be greatly en-





A NIGHT ON THE BARE MOUNTAIN

Special sketch made for the MUSICAL COURIER by Serge Sudaykin, a well known Russian painter whose gorgeous decorations for Petroushka, Rossignol, Magic Flute and Mignon have been admired by many Metropolitan opera-goers.

larged, but I believe that it is sufficiently convincing even in this fragmentary form, when considered in connection with the above examples demonstrating the various transformations of the main theme.

I readily admit that much of this convincing character weakens and some of the arguments appear quite far-fetched when all these examples are taken by themselves, without any interconnection. I do not think, however, that this is

the way to arrive at a correct judgment. The two composers under discussion are too great, and the general difference between their personalities is too marked, to permit the influence of one upon the other, however profound, to disclose itself in isolated instances. This influence, as already noticed, is of a somewhat unusual and rather subtle nature and one could hardly be convinced of it unless the whole thematic material, including even some purely exterior mu-

sical effects, is considered in its entirety. It is only the latter condition that emancipates both the inquirer's and the reader's mind from the necessity of measuring this influence in terms of strict and mechanical similarity in structure of corresponding musical themes (quite often, it must be granted, mere coincidences), and that consequently allows a broad and "organic" attitude to the subject and an effective penetration into its depths.

## Grainger Denies That He Is Fond of Folk Songs

Percy Grainger was caught by a representative of the MUSICAL COURIER at the Aeolian Company building, 54th Street and Fifth Avenue, in one of the recording rooms on the twelfth floor. He was marching up and down the confined space like a good natured blond lion, listening to a preliminary trial record of one of his recordings and pointing out imperfections to the musician in charge who, with a pen knife cut out parts of the paper roll so as to extend notes, or pasted over the perforations little strips of black paper to shorten some of the sustained notes. On a second piano Grainger showed what he wanted. There were also matters of increasing or decreasing the force with which certain notes were to be struck, a matter which is apparently controlled by the perforations on the edge of the roll. The surprising thing to the MUSICAL COURIER man was the speed and ease with which Grainger caught these apparently insignificant matters and attended to them. He did so even while conversing about other things.

### HAS MANY IDEALS

Grainger is a hard man to interview, not because he has nothing to say, but, on the contrary, because he has so much to say, and because every one of his ideas is so extraordinarily iconoclastic that it would take a whole volume to put his ideals on paper. Among other things he said that he was, in a way, sailing under false colors. He said that he had no particular fondness for folk songs, and that he began the arrangement of folk songs some years ago as a matter of duty. He said he owed it to his race;—that other folk songs, Hungarian, Spanish, and so on, were being used for the making of rhapsodies and other pieces of music, while the Anglo-Saxon folk songs were being entirely neglected, so much so that few people knew that there were any worthy of consideration. So he picked them up and set them into arrangements for chamber music combinations or for orchestra.

### HAS NEVER WRITTEN A PIANO PIECE OR A SONG

Grainger then said that he differed from other composers in that he had never written a piano piece and had never written a song. His piano pieces, he says, are all of them arrangements of orchestra pieces, and so named. He marks them "Dished-Up" or "Set" for piano so as to indicate their original source. Grainger also says, and this will be surprising to many people, that he is not interested in musical color. It was pointed out to him by the interviewer that he certainly uses color in his orchestrations—to which he replied that of course if one wrote for orchestra one had to use the orchestra more or less as it stands, and that as the orchestra is essentially a thing of color, color was bound to slip in. Nevertheless, he said, color is not his chief interest. His chief interest is the balance of parts and the building of lines. He said, for example, that the works of the old masters were never given as they were written; that where Bach, for instance, wrote for a limited number of violins, violas, cellos, basses, and the piano or its equivalent, the modern orchestra has great masses of strings which not only throw it out of balance, but, if there is a

### Orchestra Balance Preferred to Color

### Has Never Written a Song or Piece for Piano

### Conditions in Australia Ideal for Performance

piano, causes the piano to be entirely overshadowed, even the loud voiced modern piano not being able to cope with the great body of sound in the modern orchestra.

In his own compositions, says Grainger, he uses not only a number of pianos, but other percussion instruments. He was asked if the piano was a percussion instrument in his opinion, and he said that as he used it in the orchestra it certainly was, and that for his purposes there must be not one piano but six or seven. Also, in his orchestrations, he needs a number of percussion instruments that are not to be found in the average orchestra.

### CONDITIONS IN AUSTRALIA IDEAL FOR PERFORMANCE

In Australia, during his tour there last year, he found conditions ideal for the performance of his works, since he was able to gather together students from the conservatories to play his percussion instruments. He also declared that many of these percussion instruments he had to pick up from vaudeville sources, since such things as the low Marimbas are not considered to be musical instruments by the highbrows, and the only place to find them is in the vaudeville houses or in the stores of dealers who provide vaudeville performers with their stock in trade. He stated, however, that one could neither get jazz players nor vaudeville players to play these instruments, since even those with superior technique he found could not read the time.

The interviewer objected—certainly the jazz players were masters of rhythm, which fact, however, Grainger vigorously denied, saying that jazz rhythm was always the same, two-quarter time or two-half time, while his scores demanded frequent changes of time and irregular time, which, his experience had shown, jazz players could not handle with ease. He said, anyhow, that in Australia, where he got conservatory students, he had no trouble whatsoever.

### NO INTENTION OF WRITING A SYMPHONY

Grainger was asked whether any of his larger pieces were being given. Not very much, was his answer, the principal reason, in his opinion, being the demands the score made for irregular and unusual orchestral combinations. He was asked then what large pieces he had written—whether he had written, for instance, a symphony. He said no; he had not written, and had no intentions of writing, a symphony or anything else in the form of separate pieces joined together under one head. He said that he thought it was the duty of the Anglo-Saxon and the Nordic to try to escape from all influences of Southern Europe, and that was the reason why he would not even use Italian words as time indications, and so on, in his music. His longest piece, he said, was The Warriors, which plays about seventeen minutes. When the Russian ballet first came to England he was invited to write a ballet for them. He said he would if he could write just music as others have written it, music which could afterwards be set to a ballet by those skilled in that art, about which he knew nothing. He was told that that would be all right, and he picked for his idea The Warriors, for the reason that the gay people of the earth are the fighters. When people get into offices, he

argued, they become stodgy, but in all times the fighters have been gay, and his idea in his piece was to gather together all of the gay fighters of the different nations.

### ENTHUSIASTIC ABOUT THE HARMONIUM

Speaking of orchestration, he said that the harmonium had been a god-send to him. He said he was ambitious to arrange things for the harmonium with other instruments in such a manner that they could be played by amateurs, and he would like to make a tour of the country and teach amateurs how to play them. He said that every little town in America has sufficient material to make music with its own resources if it only knew it. But the trouble is that nobody will allow the small towns to know it. The forces that small towns have, he insisted, are always ignored by those who print orchestrations and arrangements, and small town people are taught to look with contempt upon the material they have at hand. He said that it made no difference whatever whether people played on saxophones or banjos or the various tubas or sax horns or concertina or anything else. He is sure that there is plenty of material in any little town to make music, if only the people were permitted to think so and were encouraged to use what they have instead of trying to mould themselves to somebody's idea as to what they ought to have. He pointed out that at the festival at White Plains last year he gave a whole program of modern music with local people, engaging only two or three professionals, and he believed that if there were time for proper arrangements of the scores, even such professionals could be dispensed with.

### AN ORIGINATOR

Grainger is undoubtedly one of the most original thinking musicians in the world today. He is an eminently practical man with a splendid technic not only as a piano virtuoso but also in the whole field of composition and arrangement, and it would be a useful thing for music, especially in America, if he could succeed in carrying out the things he has in his head. Whether he ever will or not depends on a lot of things. One of these things is that it is difficult for people to take him seriously. He takes himself seriously enough. And when he makes sudden remarks that to the stranger are likely to be shocking and are likely to cause one to wonder whether he is joking or not, the stranger may be sure that he means exactly what he says. This writer happens to have known Grainger for a good many years—in fact just as long as he has been in America—and knows that he has thought things out to a sane conclusion. It would be a good idea for some of the people who are anxious to promote music among young people and amateurs in the United States to get hold of Grainger and listen to his views.

### A New Strauss Work

A new work by Richard Strauss is announced by his publishers, F. E. C. Leuckart. It is to be a cycle for male chorus and orchestra, the text by J. von Eichendorff. The title is Die Tageszeiten (Morning—Noon—Evening—Night). The first performance of this work will be given during the Tenth German Song Festival in Vienna in July of this year. It will be sung by the Wiener Schubertbund under the direction of Prof. Viktor Keldorfer. The work is said to be simple and quite within reach of the ordinary male chorus and orchestra.

## Allen Hinckley's Operatic Career a Notable Achievement

His Rapid Climb Helped Materially by Widow of Richard Wagner and Siegfried—Has Sung at Many Leading Opera Houses Under Such Luminaries as Richter, Mottl, Muck, Nikisch, Strauss, Mahler, Toscanini, Campanini, Hertz and Beecham—His Large Repertory Includes Italian and French Operas as Well as German

Allen Hinckley is an American singer whose name is known to opera lovers the world over. He started in with his career even before he left college; in fact, his desire to sing and the attraction held for him by the operatic stage curtailed his college career. He abandoned it before his final year and took to singing in whatever opera companies he could find whose managers were willing to give opportunity for routine work to an untried youth. He was not long in graduating from that hard school, and he determined that his wisest course would be to betake himself to Germany, the land of routine, where he could become thoroughly grounded in everything concerning operatic production.

It was but a short time before he found a place for himself in Germany, and he made his debut there as King Henry in Lohengrin at the Hamburg Stadttheater. He was so successful and so well liked by his employers, as well as by the public, that he became a regular member of the Hamburg Company and remained in that position for five years. However, he was not a man who was easily satisfied, and during his second year at Hamburg he wrote a letter to Cosima Wagner, the widow of Richard Wagner, asking by what means he could attain the privilege of engagement for the Bayreuth Festivals. Frau Wagner replied that he might come to her and study whatever Wagnerian role she selected, and that his engagement would then depend upon his ability to interpret Wagner's ideas as interpreted by his widow.

Acting upon this suggestion, he went to Bayreuth the following summer and studied the role of Hagen under the supervision of Frau Wagner and Siegfried, Wagner's son. He sang Hagen at the next festival, and in the following year the role of King Henry five times and of Hunding twice. These Bayreuth appearances meant much for young Hinckley and caused him to be recognized as one of the leading Wagner interpreters. It led to his appearance during three seasons at Covent Garden, where he sang the Wagner roles, and he was engaged for guest performances in all of the principal cities of Germany—Munich, Vienna, Dresden, Frankfurt-am-Main, and so on. He also sang during three seasons at the Metropolitan Opera House in New York and

two seasons with the Chicago Opera. He has thus appeared under nearly all of the world's most noted conductors, Richter, Mottl, Muck, Nikisch, Strauss, Mahler, Toscanini, Campanini, Hertz and Beecham. He also made a tour which extended over two years through South Africa, Australia and the Orient.

His roles include not only the German operas, but the Italian and French operas as well. In several of these operas he sings two roles—in Walküre, Wotan and Hunding; in The Hugenots, Marcel and St. Bris; in Don Giovanni, Leporello and the Commandant; in Der Freischütz, Caspar and The Hermit; in Aida, Ramfis and The King; in Romeo and Juliet, Capulet and Friar Lawrence. Of course he also sings in numerous languages. He has sung Mephisto (in Faust) in German, French and English; Ramfis in Italian, German and English; Capulet in French, German, English, and so on. Mr. Hinckley's latest operatic appearances have been as Wotan in Walküre, and with Gadski at the Century Theater; as Hunding in Die Walküre, and King Mark in Tristan with National Opera in Washington.

### Tovey to Hold Conferences in Interpretation

A series of conferences in interpretation for students and musicians will be conducted by Donald Francis Tovey, English pianist, upon his return to America in the fall. Prof.



© Photo by Strauss-Peyton

ALLEN HINCKLEY

Tovey will lecture on six successive Saturday mornings along lines in which he is well known in Europe, involving the expounding of important modernist and classic scores. His ability to present a clear, fluent analytical piano performance and thoroughly explain its basis has caused general interest in his visit, which is scheduled to take place in November. At that time also he will be presented in a concert series, embracing all phases of piano literature, inclusive of contemporary.

### Goodson Honored by Hungarians

Katherine Goodson, who recently scored such sensational success in Budapest, has been honored by some of her admirers in that city, in a manner which is set forth in the attached letter received by the distinguished English pianist: Budapest, February 23, 1928.

Miss Katharine Goodson,  
14, St. John's Wood Road, N. W. 8  
London.

Dear Madam:

As a member of the organizing Committee constituted to make arrangements for Dr. Dohnanyi's jubilee in 1927—and in the name of the Committee, I beg to enclose a copy of the Dohnanyi commemorative medal coined in 1927. The Committee had two life size medals made in 1927 to celebrate the 50th anniversary of Ernst de Dohnanyi's birthday and the 30th anniversary of his musical career. One has been placed in the portrait collection of great Hungarian Masters and Authors in the Royal Hungarian National Museum, the other has been set in the panelling of Dohnanyi's study.

The medal I am sending is a reduced copy of the life size medal.

Please to accept it as a token of the Hungarian admirers of your fine musical taste and perfect piano-playing—and please to keep it as a souvenir reminding you of the 6th of February, 1928 and the Concert of our Philharmonic Society—you playing Brahms' D-moll Concerto and Ernst de Dohnanyi conducting the orchestra.

All having heard you playing will cherish the reminiscences of February 5th, 6th, and 8th and recollect with pleasure your congenial and masterly interpretation of Brahms' monumental work and Chopin's musical poems.

We hope to hear you again as soon as possible.

Although I had not the luck of being introduced, I am bold enough to join with the Committee—wishing you an interminable and unbroken series of success.

Yours respectfully,

(Signed) DR. M. DE HOOR TEMPS, D. Sc.  
Fellow Hungarian Academy of Science  
Professor Royal Technical University

### English Singers' Farewell

The English Singers will give their farewell concert at Town Hall on the afternoon of March 24. They have just completed their Pacific Coast tour, where they met with tremendous success. They sail from New York on the S. S. Montroyal on March 31, and come back to America in October for their fourth American tour.

### Tamme Pupils in Recital

On February 29 a recital was given by pupils of Charles Tamme in his New York studio, during which an interesting and varied program was presented in a manner that reflected credit upon the artists by whom it was rendered, and, of course, upon their teacher. Elsa Stenger, soprano, sang three Italian songs by Donaudy, Bind auf dein Haar by Haydn, Sonntag by Brahms, and the well known aria, Il est doux, il est bon, from the opera, Herodiade, by Massenet. William Inglis, bass, sang compositions of Handel, Secchi and Wilson, and Edward Stolberg, tenor, contributed a group of Spirituals, Il Sogno from Massenet's Manon and, with Miss Stenger, a duet by Donaudy. Mme. Homer accompanied.

### Hovdesven Recitalist for Mercersburg Academy

E. Arne Hovdesven, organ recitalist for George Kilgen & Son, pipe organ builders of St. Louis, has been engaged by the Mercersburg Academy, Mercersburg, Pa., for recitals in the chapel of that college. This is the second such position held by Mr. Hovdesven, as he was formerly recitalist at St. Olaf's College in Minnesota. This organist has been one of the most popular artists of the St. Louis organ concert.



"Without doubt we recognized in him an important artist whose most flattering Eastern renown is well deserved."—*Milwaukee Herald.*

*Frederick Gunster.*  
TENOR

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# HALL JOHNSON

# NEGRO CHOIR



NEW YORK TIMES.

## HALL JOHNSON CHOIR SHOWS FINE BALANCE

*Program of Negro Songs Dating  
Back to Slave Days Is Given  
at Pythian Temple.*

Hall Johnson conducted a "camp meeting" chorus of twenty voices, newly organized here and named after its leader the Hall Johnson Negro Choir, in a public concert last night at the new Pythian Temple in West Seventieth Street. An audience that filled the exquisite little hall, copied from a ballroom of Versailles, listened with delight to a program of twenty songs dating back to slave days. The devotional airs were interrupted midway for a group of work songs and negro reels, while the four pauses in the evening earned recalls and encores.

American negro "spirituals," sung in the spirit of their own first singers, are rarely presented with the fidelity that marked this ensemble, many of whom in turn carried the leading airs to accompaniment of the chorus. Such were Robert Ecton in the antiphonal "Come Here, Lord," and Arthur Porter in the lively "How Long De Train Bin Gone," while Mrs. W. P. Mays added a searching note of individual fervor to the refrain of "Fix Me, Jesus."

In natural harmony of humble religious expression, as in spontaneous attack, dying pianissimo and, above all, communicative diction, the compact chorus distinguished itself and its leader, recalling a former generation's first vivid impression of the old-time Fisk Quartette. A special word should be said, too, for the balance of voices, the deep, sustained basses being audible as a strand in musical fabric of singular power of emotional appeal.

THIS new organization, a mixed Negro Choir, sings the old-fashioned, before-the-war, melodies in a style and manner absolutely new to American concert audiences. They are not in any sense "coon shouters" or "jubilee singers". Their musical standards are of the very highest; their voices have the fresh and natural beauty of the Negro at his best. The wonderful original arrangements they use, their extraordinary diction and above all the old camp meeting fervor and emotion "fairly sweep the listeners along".

No music has ever been so popular with the American people as the music of the southland. From "Suwanee River" and "Dixie" to the latest collection of Spirituals and "Blues", the interest in this beautiful music has been general and widespread.

The New York critics who covered their first recital on February 29th vied one with the other in praising their authentic "down south" quality, their remarkable diction and extraordinary rhythm. Typical criticisms are reproduced direct from the original clippings. The success with the audience was so great that immediately Town Hall was engaged for another recital on March 20th.

This Choir will unquestionably become one of the great concert attractions. It possesses that rare and popular combination of really enjoyable entertainment and universal appeal, together with the highest musical accomplishment.

NEW YORK SUN, THURSDAY, MARCH 1,

## Negro Choir at Pythian Temple

Hall Johnson's New Organization Presents  
Varied Program at Concert.

By W. J. HENDERSON.

Hall Johnson's Negro Choir gave a concert last evening in the Pythian Temple. This is the new organization whose professed purposes are not in the well-worn path. Mr. Johnson, who is an educated musician, evidently feels that negro song is in danger of too much sophistication through its artificial practice by the white man. "Beyond adequate clarity of diction and a fair precision of attack no attempt is made to secure a perfect choral ensemble as generally accepted. We believe that this enables us to preserve an emotional content that would be lost by greater refinement of method."

This information concludes the succinct set of notes in last evening's program. Mr. Johnson further enlightens us by telling us that negro singing is essentially group singing and therefore he employs a choir a little larger than the familiar quartet. His list of songs was not confined to the sadly overtrained spirituals, but contained also work and social songs. The former are songs made by the slaves to lighten their labors—a type of folk song created the world over—and the latter the ditties of the negro's brief periods of recreation.

Whether the slaves knew it or not, they produced folk songs in the various types common to Russian and other nationalistic music. The negro was unable to dissociate much of his lyric utterance from religious thought and his work songs frequently are echoes of "Go Down, Moses." There was one last night which reeked of the ever present appetite. It was called "My Baby Loves Short'nin' Bread," and it brought with it memories of the old "hoe down."

Mr. Johnson's choir has been

taught to sing the songs of its people as negroes sing them when they do it spontaneously. There is ebullient energy and swift reaction to the melodic pattern in every delivery. These colored brothers and sisters let loose their voices with few reservations and with revelations of deep personal interest. They use the true negro portamento, which some musicologists suspect was the origin of jazz; and when a brother lifts up his voice in solo-like "de ole class leader," he does it so that you are sure to hear him and know what he is saying.

The choir has attained the qualities which the conductor has set forth as desirable, and its intonation possesses just that shade of inaccuracy that adds a pungency to the group singing of colored folk. The snappy rhythms of the songs are outlined with sharpness and that inexorable beat which the white man does not always preserve, because he has learned to indulge in accelerandi and ritardandi, is steadily held. On the whole, this choir gives a characteristic and interesting entertainment. It will probably be heard again in the near future.

"They sing with fine precision, beautiful tone quality, and above all, with a deep inner emotion which fairly sweeps the listeners along."

WALTER DAMROSCH.

HERALD TRIBUNE.

## Johnson's Negro Choir Pleases Concert Audience

Program Includes Twenty Songs  
and Spirituals, Many Familiar

A concert last night in the auditorium of the Pythian Temple, on West Seventieth Street, by Hall Johnson's Negro Choir proved one of the most interesting events on the evening's schedule.

These twenty mixed voices are admirably tuned and preserve their fine individual quality as well as their common racial endowment of a sort of eerie, piercing resonance not in the least dependent on volume. It is an ensemble most perfectly suited to the reproduction of the old camp-meeting fervor and emotion, as well as a polyphonic publication of the traditional songs and hymns themselves.

They have a phenomenal sense of rhythm, much of which on last evening's program was syncopated and intricate; their diction is uncannily clear and their attack precise and spirited.

Mr. Johnson is to be congratulated not only on his finished product but for the basic idea upon which he works, excluding whenever possible the polished and sophisticated form of ensemble singing and preserving so authentically and carefully this significant form of American folk music. The program included about twenty songs and spirituals, many of them familiar; others which, if this choir has the success it deserves, soon will be. All of the words were printed for the benefit of the audience, with brief and expert comment on the spirit and content of each.

Solo voices were for the most part excellent and appropriate, if unconventional. Particularly striking was the contralto of Mrs. Willie Mays, which had a primitive, tribal, wailing note foreign and stimulating to Gotham-hardened ears.

M. W.

## SECOND N. Y. RECITAL, TOWN HALL, MARCH TWENTIETH

TO LOCAL CONCERT MANAGERS: If you are going to be in New York on March 20th and will telephone my office, Circle 7186, I would like to have you as my guest to hear this wonderful Choir. Or, if you have a representative living in New York who could hear the Choir for you, just wire us the name and address and we will extend an invitation to them in your name.

Wm. C. Gassner.

National Management—WM. C. GASSNER, The Concert Guild, Steinway Hall, New York, N. Y.

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## Stravinsky's Popularity in Paris as Great as Ever

Orchestral Encores Demanded—Music Modern and Antique—Rising Young Pianists—American Songs Please

PARIS.—Perhaps the most notable musical events during the past month have been the two orchestral concerts devoted to the works of Stravinsky and conducted by the composer. The large Pleyel Hall was crowded to the doors on both occasions, and the enthusiasm of the delighted audiences made the repetition of several of the movements necessary. The works performed included *Le Chant du Rossignol*, *Petrouchka*, *Le Sacre du Printemps* (at both concerts), *Pulcinella*, and eight easy four-hand pieces orchestrated by the composer. Stravinsky has a clear beat as a conductor but he is temperamentally cold as a leader of men.

To be fair to Conductor Straram, I must say that his last orchestral concert was also a huge success. Pleyel Hall could not have held a larger crowd, and the program could not have been more modern. The works performed included the second symphony of Prokofieff, a suite in C major by Kerkeley, and Honegger's prelude to Shakespeare's *Tempest*. A venerable classic in the shape of Schumann's piano concerto added contrast—a touch of gray amid the scarlet and purple patches. Paris may leave something to be desired as a musical center, which some of its critics deplore, but it certainly lends an ear to novelties. The latest fad or fancy may always be aired in Paris.

Lovers of the antique in music were offered several excerpts from Rameau's *Hippolyte et Aricie* at the Schola Cantorum concert conducted in the Gaveau Hall by Vincent D'Indy. The rest of the program consisted of Monteverdi and Bach music, of which Bach was easily the most vital and perennially young.

This ancestral music was offset by the concert of the Pro Musica Society on the same evening, which included the newest of new works by A. Roussel, Gustavo Duran, Oswald Guerra, L. Courret and Philippart-Gonzales, with a comparatively classic selection of Epigraphes by Debussy. The audience listened with attention, but enthusiasm was by no means rampant. A word of praise is due the two ladies, Mmes. Capelle and Blanchard, for their admirable performance of the Roussel sonata for piano and violin.

### EMIL SAUER STILL DELIGHTS

Among the pianists must come first the name of the veteran Emil Sauer, whose exquisite art gave me so much delight at least thirty years ago. And he is admirable still. He has the fire of youth and the brilliancy in Liszt he used to have when he played in the old St. James' Hall in London many years ago. His memory, however, forsook him at times, particularly in Chopin's F minor Fantasia, and

the electric lights went out during his performance of Schumann's *Etudes Symphoniques*, which caused a few wrong notes at the extremities of the keyboard to be struck at random. But Emil Sauer is still the great artist—still a remarkable pianist.

Egon Petri, that robust and energetic pianist, drew a fairly large audience to the Gaveau Hall to hear him play a peculiar program of Bach and Liszt. I think I like Bach's thirty Goldberg variations better than the sonnets of Petrarch which Liszt re-created as piano solos. But tastes differ. Petri played every number on his long program as the serious artist and remarkably capable pianist that he is.

### YOUNG FRENCH PIANIST SHOWS PROMISE

Jacques Dupont is a young French pianist who promises to be recognized before very long. He gives recital after recital, in which the works of Chopin are most in evidence. Some two or more seasons ago I heard this pianist play in a most uninteresting, amateurish way these same Chopin compositions which he now plays like an artist. If he makes as much progress in the next two years he will rank among the best recitalists in Paris.

### —LIKEWISE TWO RUSSIANS

A young Russian pianist to claim the attention of the Parisian public is Alexandre Uninsky, whose technical powers seem without limit, but whose interpretative ability is at its best in the dashing and brilliant works of Liszt. In Scarlatti, too, he proved himself a redoubtable knight of the keyboard. Perhaps the poetry will follow a little later, for he is not yet twenty years of age. He began by winning the gold medal at the Conservatoire a year ago.

Another Russian pianist is Firkusny. The little I heard him play was excellently done, but I question the artistic merit of the improvisations which he makes on themes given him by the audience. A certain superficial cleverness makes these improvisations resemble music; but in reality they are only tawdry decorations, tinsel, which will not bear close inspection. The audience apparently took but little interest in them.

### A CHOPIN BURLESQUE

Mark Hambourg again had a large audience in the capacious Pleyel Hall, and he held his hearers to the end with his masterful and vigorous style of interpretation. He did a bold thing in playing a burlesque version of Chopin's D major mazurka. The audience took it as a joke and laughed at it. The version of Liszt's *Campanella* which Mark Ham-

## WHEN IN VIENNA

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bourg played was probably all his own. But the Chopin sonata with the funeral march was played superbly.

A German violinist, Fraulein Marx, came from Cologne to play a concerto by Pfitzner for the first time in Paris. The Agriculteurs Hall was very full and enthusiasm ran high, but I think the playing of the young woman won more applause than the music of the composer, who writes in a modern manner but forgets at times to be interesting.

### AMERICAN SINGER DRAWS

Elizabeth Campbell's vocal recital in the Chopin Hall drew a very large audience of English-speaking visitors to Paris. Her voice is rich, powerful, musical, and well trained. Many extra numbers were added and several songs had to be repeated, among them two very pleasing songs by American composers, namely *Wild Geese* by Rhea Silberta and *Lullaby* by Harriet Ware.

Blanche de la Fontaine, an actual descendant of the famous poet and fabler, gave a song recital to the students in the spacious studio of the Students' Club in Boulevard Raspail on February 26. She has a beautiful soprano voice, which she manages with great art. The audience showed its appreciation in the usual manner of demanding more. She is soon to give a recital in a large concert hall in Paris before departing for America.

Maud MacCarthy brought the exotic flavor of India into her recital in Pleyel Hall last Friday. The explanations were translated into French by the composer, Georges Migot, who described in a concise way the various Hindoo instruments and the songs in Sanscrit, Tamil, Telugu, Hindi, and Bengali. A sweet and monotonous languor is the best description I can find for this frail music of the Orient.

C. L.

### Patton in Two Operas in Eighteen Hours

Fred Patton, baritone, sang Wotan in *Die Walküre* with the Philadelphia Civic Opera Company on February 23, took the ten o'clock train the next morning to New York, and at the matinee performance made his debut at the Metropolitan Opera House as Donner in *Das Rheingold*.

# FREDERIC

# TILLOTSON

"His playing of the Sonatas must give him high place."

*Boston Transcript*, November 14, 1927.

# PIANIST

"For crispness, rhythmical poise, clarity of style and a certain something underlying all these, his playing of the sonatas must give him high place."

"Musical in all that he does. From Scarlatti to Debussy, from Bach to Scriabin he proved himself sensitive interpreter of all that he undertook."

*Boston Transcript*, November 14, 1927.

"Entertain his fine audience, Mr. Tillotson surely did."

*Boston Herald*, November 13, 1927.

"Audience . . . warmly appreciative of Mr. Tillotson's many excellent qualities. . . ."

"Played with a singularly deft and nimble touch."

"Performance of Liszt's 'Campanella' was brilliant in the extreme, and he found not a little poetry in that composer's study in F Minor."

*Boston Post*, November 13, 1927.

". . . investing these six little sketches (Debussy's *Children's Corner*) with an abundance of delicate poetry and humor."

"Warmth of tone and elegance of phrasing."

*Boston Globe*, November 13, 1927.

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*because*

She is as great in concert as in opera: "Her vocal resources are endless and her personality never fails to fascinate her audiences" (Leipzig Tageblatt).

*because*

She is making her first American tour next season, singing with the Chicago Civic Opera Company, and filling a limited number of concert appearances between November 15, 1928, and February 15, 1929.

(Olszewska is pronounced—Ole-shev-ska)

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## Germany Hears Three New Operas and Two Revivals

Schönberg's Monodrama Startles Wiesbaden—Busoni's Turandot Musically Superior to Puccini's

BERLIN.—Paul Bekker, the new director of the State Opera in Wiesbaden and an ardent advocate of radical art, has brought out Arnold Schönberg's monodrama, *Erwartung*, for the first time in Germany. This strange work had its world premiere in 1924 at the Prague Festival. The enormous difficulties of the solitary vocal part and of the orchestral score, as well as the character of the music—which is incomprehensible to nearly all but the few initiated high-priests of the Schönberg cult—have prevented a further propagation of this work. At best it will always have its place among the most fantastical curiosities of musical literature. But it is laudable that the Wiesbaden Opera ventured to perform it. Josef Rosenstock conducted, penetrating the mysteries of the immensely complicated score with passionate ardor. Edit Maerker also earned much praise for the intensive and expressive rendering of "the Woman," the only character in the opera.

This tragic and cruel "curtain-raiser" was followed by the more gentle and agreeable *Turandot* of Busoni. Here the composer has pursued the growing tendency to modernize and revive the classical Italian commedia d'arte. Busoni's *Turandot* has been pushed aside by Puccini's posthumous opera which treats the same subject in a much more pretentious and pompous manner. Nevertheless Busoni's work has a highly individual color and character and considerably surpasses Puccini's score in purity of style and in aesthetic value. For these reasons Paul Bekker's defence of Busoni's comedy is highly meritorious.

### WEIMAR SPONSORS DON JUAN JUNIOR

For the first time in its history the Weimar Opera has brought out two new works on the same night. One was Don Juan's Sohn, by Hermann Wunsch, a young German composer, whose name is already held in considerable esteem. This chamber opera, leads us into the amorous world of Don Juan's son and countless daughters. The young man suffers the tragic fate of finally recognizing a sister in every young girl he loves. In despair he returns to his mother, only to die in her arms. Don Juan, senior, who, disguised as a monk, had educated his son incognito returns, somewhat mysteriously, at the moment his son dies. The curious and problematic text is clad in a musical garment of peculiar cut which requires an orchestral body of only nine players. There is much serious and interesting music in the score, but little that is dramatically effective.

In this respect Wunsch is far surpassed by the young Russian composer Alexander Tscherepnine, whose opera, *Ol-Ol*, was the other novelty brought out with Don Juan's Sohn. *Ol-Ol*, an abbreviation of *Olga Nikolavna*, treats of scenes from Russian student life, based on a play by

Andreiev. The text, with its brutal and profligate details, would hardly be attractive in itself, but Tscherepnine's great talent lends it a certain effectiveness. All the enthusiasm of the public was decidedly for the composer, whose music has characteristic rhythms, straightforward melodies and brilliant color. Dr. Ernst Praetorius, the distinguished chief conductor of the Weimar Opera, was in charge of the performance.

### AN EARLY WEBER RESURRECTED

In Lübeck Carl Maria von Weber's juvenile operatic attempt, *Peter Schmoll* (of which only the overture is known) has been restored to the musical world. The libretto of the opera was lost after the first performance in Augsburg in 1803, and has never again come to light. But now Karl Eggert, stage director of the Lübeck opera, has recovered the long forgotten novel which served as a source for Weber's plot and he has succeeded in reconstructing the lost libretto, thus making the score available for performance.

Peter Schmoll, written by Weber at the age of sixteen, now appears as a valuable addition to the history of this composer's art. His dramatic genius is clearly visible in this juvenile, immature but none the less charming effort, and many little traits foreshadow the *Freischütz*.

Together with Weber's unpretentious little Singspiel another popular work of bygone days was called back to life—namely *Der Dorfbarbier*, by Johann Schenk, once Beethoven's teacher. It is a comic opera which for many decades was an indispensable part of a German operatic repertory.

DR. HUGO LEICHTENTRITT

### Dutch Composer Wins Glee Club Prizes

According to the announcement of Dr. Frank Damrosch, chairman of the adjudicating committee which examined 277 entries in the 1927 Prize Song Contest of the Associated Glee Clubs of America, Julius Rontgen of Holland, Dutch-Saxon organist, conductor and composer, is the winner not only of the first but also of the second prize. These prizes consist of the association gold and silver medals and a cash prize of \$500 offered by Dr. Herbert J. Tily of Philadelphia. The prize winning compositions are a series of sketches called *Four Fancies* and a song entitled *Metamorphoses*, words of which are written by an American poet, Robert Haven Schaffer. These are said by the judges, Frank Damrosch, T. Tertius Noble, Carl Engel and Ralph Baldwin, to be important contributions to the literature of the male chorus.

Because America is not represented in the awards, Dr. Tily has offered a supplementary prize of \$100 for the best

song suitable for the use of the male chorus by a resident of the United States or Canada. This prize has been won by the third choice of the judges, M. Wood Hill of New York City, composer of *The Riders*.

The fourth award, the association's bronze medal—also supplementary—goes to Will C. Macfarlane, of Brooklyn, N. Y., for his *Sleep and My Song*, which the judges rate as meriting Honorable Mention.

### Richard Hageman for Chicago Musical College Summer Master Class

Richard Hageman, pianist, coach and conductor, again has been engaged as guest teacher by the Chicago Musical College for its Summer Master School, to be held from June 25 to August 4. Mr. Hageman is well known not only



G. Maillard Kessler photo

RICHARD HAGEMAN

as a teacher but also for his many other musical activities both in this country and abroad. It will be remembered that he was for thirteen years a conductor at the Metropolitan Opera House, New York.

During the summer session at the Chicago Musical College, Mr. Hageman will have classes in coaching, repertory and interpretation, in accompanying, and also in orchestral conducting.

### Carl Flesch Presented with Plaque

Mary Louise Bok and Josef Hofmann recently presented Carl Flesch with a beautiful bronze plaque bearing an inscription in which the violinist's services rendered to the Curtis Institute of Music during the years 1924-1928 are mentioned in grateful recognition.

## NEW YORK RECITAL GIVES SPIRITED RECITAL

Stell Andersen revealed a mature art and a burning musical temperament. Such success as she achieved was based first on her technique, sure and confident at all times. Apparently she enjoyed playing with tones and tonal colors without exaggeration and distortion. . . . In a program which began conventionally with Brahms and the Chopin sonata in B minor, and ended with Scriabin and Debussy pieces, there flashed from Miss Andersen's playing a temperament more usually found in Russian or Latin artists. The Mephisto Waltz of Liszt fairly crackled under her fingers, with four or five voices singing at once from her keyboard. By the end of the evening she had woven something of a spell over her audience, which stayed to applaud and listen to encores.—*New York Times*.

Stell Andersen, a personable and gifted pianist, aroused plenty of richly deserved applause at Town Hall last night. Sincere and earnest, she rendered an excellent account of herself in a program well calculated to exhibit her efficiency in the interpretation of compositions of widely divergent types. A refulgent technic, rhythmic vitality and an ample tonal endowment, employed with taste and admirable sanity, lent more than ordinary worth to her work. . . .

Miss Andersen threw herself heart and soul into her offerings and made them so telling that she gripped the attention of her hearers who followed her with a rapt interest. This was due not only to her finely considered and brilliant artistry, equally effective in poetic and dramatic exposition, but also to an unusually magnetic and unaffected personality.—*New York World*.

The clarity, the variety and the smoothness of her performance was not more interesting, however, than the maturity of her brilliant style, or the intellectual repose out of which a swift and communicative temperament shone with the constant threat of lightning.—*Chicago Daily Journal*.



## STELL ANDERSEN Pianist

"An Artist of Distinctive Quality"

Chicago Evening Post

### STELL ANDERSEN THRILLS HEARERS

Miss Andersen is one of the infrequent women who can play a piano and convince the auditor that she is in her proper metier. She accomplishes this by no means-slight feat through an easy mastery of keyboard technic, a good reserve of latent power and a musical style happily divorced from sentimentality but not at all devoid of feeling.—*Chicago Herald-Examiner*.

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## CHICAGO RECITAL MISS ANDERSEN SCORES PIANO TRIUMPH

Miss Andersen's gifts are so real, so lovely, that to each and every demand she rose superior. Her touch permits an exquisite variety of color and expression; these guided by keen, clear intelligence and taste; her technic is so thoroughly reliable that one scarcely notices its surety and brilliance. She accomplishes the feat of holding and interesting you without claptrap, contortion, exaggeration or physical ostentation. She has emotion, sentiment, charm, poetry. She can sing a cantabile passage like a Heifetz and thunder a forte with the big ones. In short, a remarkable young pianist. She should be a celebrity.—*Chicago Evening American*.

Miss Andersen played delightfully. It was introspective playing with a sincerity that gave it character. Not virtuosa playing aimed at making a striking impression on the public. But with a quality of individual thought as though in all earnestness she had sought for the meaning of the music and wished to bring it out as simply as though she had been in a room by herself.—*Chicago Evening Post*.

### STELL ANDERSEN NOTABLE PIANIST

Last evening at Kimball Hall we heard Stell Andersen, a very talented, brainy young pianist. . . . Miss Andersen had arranged a program which was not long, but which comprehended both the romantic and modern literature. . . . The pianist played all this music with suitable change of mood and the finale was a piece in rapid finger work neatly executed.—*Chicago Daily News*.

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Strauss-Peyton photo

## "Singer, Musician, Artist."

(Signed) MAURICE RAVEL.

# LISA ROMA

"PERFECT EXPONENT FOR  
RAVEL'S SONGS"  
—*The Portland News*, Feb. 16,  
1928.

"In Lisa Roma, Ravel finds a  
beautiful interpreter."  
—*The Seattle Daily Times*, Feb.  
14, 1928.

"Miss Roma's agreeable and colorful voice, her intelligent delivery and **pure French enunciation** helped to win the generous measure of applause bestowed by the hearers."—Leonard Lieblich, *N. Y. American*, Feb. 27, 1928.

"Miss Roma gave **sympathetic and attractive tone** to the three songs of 'Scheherazade' and to a group of the French exquisite adaptation of Greek and Hebrew songs."—*N. Y. Sun*, Feb. 27, 1928.

"Miss Roma addressed herself to their interpretation with **devotion and skill**."—Richard Stokes, *N. Y. Evening World*, Feb. 27, 1928.

"Miss Roma has a **voice of warm quality and is an intelligent singer**."—Olin Downes, *N. Y. Times*, Feb. 27, 1928.

"She sang with restraint and **excellent result**."—*N. Y. World*, Feb. 27, 1928.

"Miss Roma is an **unusual artist**. She sang the difficult passages well and was sensible enough to hold herself in the background not only in taking the applause, but in the manner of her singing."—Chas. D. Isaacson, *Morning Telegraph*, Feb. 27, 1928.

"Lisa Roma was the song interpreter. She was a **sure and discerning musician** who kept unfalteringly to pitch even in the most trying harmonic changes."—Victor Nilsson, *Minneapolis Journal*, Feb. 23, 1928.

"The songs, 'Histoires Naturelles' and 'Chansons Grecques,' were capably sung by Miss Roma."—John K. Sherman, *Minneapolis Star*, Feb. 23, 1928.

"Lisa Roma is without doubt **as perfect an exponent as he could wish**. Abundantly gifted vocally, with almost unlimited and faultless technical equipment, Miss Roma lives Ravel's songs and through her personality compels her audience to appreciate them with her."—Emil Enna, *The Portland News*, Feb. 16, 1928.

"Lisa Roma has mastered the **rhythmic subtleties** of the French master's songs. She sang, with the composer at the piano, his 'Scheherazade,' 'Histoires Naturelles,' and 'Chansons Grecques.'"—Everhardt Armstrong, *Seattle Post-Intelligencer*, Feb. 14, 1928.

"The assisting vocal soloist was a young American soprano of the **rarest vocal quality**, Lisa Roma. She was accorded a reception almost commensurate with that of Ravel himself."—Carl Bronson, *Los Angeles Evening Herald*, Feb. 9, 1928.

"Three enchanting poems and five subtle bird silhouettes were **exquisitely sung** by Lisa Roma. Remarkable intuition as to the musical-poetical meanings and **perfection of French diction** characterized her singing. Her intonation was **impeccable**."—Isabel Morse Jones, *Los Angeles Times*, Feb. 9, 1928.

"Miss Lisa Roma is a singer with a wonderful voice and beautiful voice production; a splendid musician with a charming personality."

(Signed) ALFRED HERTZ.

"The songs, as interpreted by Lisa Roma, were fine achievements. The soprano is gifted with a **memorably beautiful voice**, intelligently used. Her musicianship and intonation are such that she moves fluently through the cruel intervals and deceiving rhythms which make Ravel at once stimulating and forbidding. It was **fortunate that the songs found such an interpreter**."—Patterson Greene, *Los Angeles Examiner*, Feb. 9, 1928.

"Miss Roma aided Ravel impressively in the hauntingly rhapsodic songs of 'Scheherazade.' She has a voice of uncommon bloom and sings with an artist's feeling."—Alexander Fried, *San Francisco Chronicle*, Feb. 4, 1928.

"Lisa Roma appeared as soloist with the orchestra. She made an excellent impression in the three songs of the suite 'Asie,' 'The Enchanted Flute' and the 'Indifferent One'—**revealing a voice of warm quality and expressiveness**."—Edward Harris, *San Francisco Bulletin*, Feb. 4, 1928.

"Lisa Roma sang with musical intelligence, revealing a **fine and well cultivated voice**."—*Boston Globe*, Jan. 14, 1928.

"Miss Roma, a pleasing singer, sang nobly, for hers was a difficult task."—*Cleveland News*, Jan. 23, 1928.

"Lisa Roma sang, voicing mood and character and story with admirable felicity. She has an artist's sympathy with the Ravel recitative and, without obtruding the attitudinizing of the stage, suggests atmosphere and tells a tale. **The audience heard her with pleasure and would fain have had more**."—Redfern Mason, *San Francisco Examiner*, Feb. 4, 1928.

"She sang with animation, and in the long air 'Asie,' with no small degree of dramatic force."—James H. Rogers, *Cleveland Plain Dealer*, Jan. 27, 1928.

"There was a set of charming 'Chansons Grecques,' which Miss Roma, who has an expert, easy voice for this sort of song, **sang charmingly**."—Edward Moore, *Chicago Daily Tribune*, Jan. 19, 1928.

"The songs were sung by Miss Roma with intelligence and spirit."—James H. Rogers, *Cleveland Plain Dealer*, Jan. 23, 1928.

"Mlle. Roma presented a **pleasing stage manner and an engaging art of delivery**."—Maurice Rosenfeld, *Chicago Daily News*, Jan. 19, 1928.

"The 'Histoires Naturelles' for voice and piano were not so easy of comprehension. Mlle. Lisa Roma sang them imaginatively. Her voice was pleasant in quality and responsive to her will."—Karleton Hackett, *Chicago Evening Post*, Jan. 19, 1928.

"The songs for soprano and orchestra entitled 'Scheherazade' were **sung with much sympathy and artistic resource** by Lisa Roma, American soprano, chosen by M. Ravel for this American Tour."—Glenn Dillard Gunn, *Chicago Herald Examiner*, Jan. 21, 1928.

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## MARTA WITTKOWSKA As Isolde

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—The London Saturday Night.

"FROM THE DRAMATIC NO LESS THAN THE MUSICAL STANDPOINT, IT IS DOUBTFUL WHETHER THE PART HAS EVER BEEN MORE EFFECTIVELY DEPICTED IN THIS COUNTRY."

—London, The Financial News.

## MARTA WITTKOWSKA as Venus

"sang the part remarkably well."

—New York World, 1928.

"brings out the loveliest register in her lovely voice."

"role is seldom better interpreted by any one anywhere."

—Cincinnati Commercial Tribune, 1927.

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## Warsaw Resurrects Another Opera by Moniuszko

Giordano's *Cena* Also Heard—Many Guest Conductors and Many Novelties in Concert

WARSAW.—It is the part of the Opera to open the musical season of Poland's capital, and the official inauguration this year was the revival of *Hrabina la Comtesse*, by Moniuszko, a performance which reflected credit on all concerned. This work is considered at the moment to lack the effectiveness of the composer's two principal works, *Halka* and *Straszny Dwor*, but it was well produced and great care was expended on the music by Mlynarski, who is undoubtedly the best living conductor of Moniuszko's works. The opera aroused general interest and its sparkling comedy, subtlety of musical style and innumerable passages of clever harmonic and thematic invention attracted not only the connoisseurs but also the general public, who find in this work a glorification of Polish ideals, especially in the third act.

Another interesting production was that of Umberto Giordano's *La Cena delle Beffe*, conducted by A. Dolzycki. The principal honors of the occasion must be accorded Sigismund Mossakowski, who sang the role of Néri with a voice of extraordinary beauty.

A soprano who has become extremely popular with the public this season is E. Bandrowska-Turska, an artist of the highest rank both vocally and histrionically. She sang the leading rôle in a performance of *Lakmé*, which was re-staged with a very effective setting. Other operas recently given in Warsaw are *Lohengrin* and Mozart's *Entführung*. The latter performance especially was received with general approbation by the press.

### A PLETHORA OF CONDUCTORS

The concerts of the Philharmonic society of Warsaw are less crowded than last year. The orchestra, which is supported by the government and directs its own season, has no permanent conductor, and the bâton has been held in turn by Dolzycki, Fitelberg, Glinski, Mlynarski, Opienski and others. Among the foreign conductors particular mention must be made of the Russian, Emile Cooper, whose performance was memorable.

The number of new Polish orchestral compositions has also been less than in previous seasons. The Philharmonic concerts have not produced any startling novelty and in a general review of the season only a few stand out. Early in the season the Musical Impressions of Karol Rathaus, an ingenious composer who is entirely at home in the orchestral medium, made a good impression.

Georges Fitelberg, son of the well-known conductor, made

his appearance as a composer in a *Rhapsody for Four Pianos*, which, allowing for a youthful lack of balance, left the impression of great potential possibilities. Casimir Sikorski was represented by a profoundly thoughtful symphony, aspiring to creative heights which, however, were not successfully realized. Julien Wertheim is recalled by his *Symphonic Variations*, technically finished but completely lacking individuality.

### BARTOK SCORES A SUCCÈS D'ESTIME

Among the new works by foreigners, the most striking impression was made by the compositions of Béla Bartók, who played his own piano concerto. In spite of the honor in which the Warsaw audiences hold this leader of modern Hungarian music, the work did not move his hearers very deeply. The concerto by Kurt Weill, on the other hand, is less abstract than Bartók's music, and reflects the grace of the romantic style. It had a big success, which was partly due to the fine interpretation of that excellent Polish violinist, Stephan Frenkel.

Stravinsky's *L'Histoire du Soldat* introduced by Fitelberg, aroused conflicting opinions; indeed, the grotesque character of this work prevented certain critics from treating it seriously. *Pelléas et Mélisande*, which was given in concert form under the bâton of Glinski and which, incidentally, was the first work of Debussy ever performed in Poland, was commended on all sides. Scriabine's youthful work, *Réverie*, performed by the same conductor, also deserves mention. *Le Festin d'Araignée*, by Albert Roussel, unfortunately passed almost unnoticed.

### A CENTER OF MODERNITY

Compared with past years, Warsaw has become one of the most lively centers for international musicians. During this season not a week has passed without the public hearing some fine foreign instrumentalists—either on the Philharmonic platform or on that of the Conservatoire—with lively appreciation. Such artists as Arthur Rubinstein, Robert Casadesu, José Iturbi and Carlo Zecchi, to mention only pianists, have been frequent guests in Warsaw.

A number of new lights among the instrumentalists have begun to shine in this part of the world; particularly Boleslas Kon made a good impression at his first appearance in the pianistic world. A successful future is also predicted for the excellent pianist, Rose Etkin. Of the violinists, Jean Niemezyk and Simon Goldberg are worthy of mention.

M. S. GLINSKA.

## Kurt Weill's New Opera A Great Success

Leipzig Premiere an Excellent Production—Use of Phonograph Highly Effective—Revival of A Basso Porto Promises New Operatic Success

LEIPZIG.—Kurt Weill's new opera, *The Czar Permits Himself to Be Photographed*, has just had an extremely successful premiere at the Opera here. It was written as a pendant to *The Protagonist*, Weill's one-act opera, which was so well received in Leipzig some time ago, and they were performed together on this occasion.

Again the librettist is Georg Kaiser, (author of *From Morn to Midnight* and other ultra-modern plays), whose cleverness in creating effective scenarios is also evinced in this work. The story takes us to Paris, where the Czar is residing incognito. A group of traitors recognize him, however, and plot to take his life. They entice him into a photographer's studio where he is to be killed by means of a revolver concealed in a camera. The scheme is frustrated, however, by the timely intervention of the police, and the scenario writer has managed so cleverly that the Czar never knows of his narrow escape. So the opera ends with his allowing himself to be really photographed in the midst of all the essential pomp and ceremony.

All a composer can do with such a libretto is to underline and support the dramatic action with vivid, suitable music; and in this task Weill has, on the whole, succeeded. A particularly original touch in the score is the use of a male chorus stationed in the orchestra pit. At suitable moments it gives expression to public opinion, and from time to time comically reiterates the overwhelming fact that the Czar has consented to be photographed. A significant departure in style is, in one scene, the substitution of a phonograph for the orchestra, an extremely effective device hitherto unknown in opera.

The great success of the production was due not only to Gustav Brecher's extremely careful preparation as well as temperamental conducting of the score, but also to Gustav Brüggemann's lively and effective stage settings. Among the singers special mention is due Theodor Horand, who played the Czar, and Ilse Kögel and Maria Janowska, the false and real photographers, respectively.

To fill out the evening, an opera of Nicola Spinelli, *A Basso Porto*, was rescued from oblivion, and it looks as if this work would once more make the rounds of the German theaters. Its extraordinary dramatic power and overflowing melody gives it a leading position among Italian operas of the verismo school. Above all it has really grateful vocal roles, which were brilliantly interpreted by the Opera's best singers, including Marga Dannenberg, Fanny Cleve, Ernst Neubert, and Max Spilsker; while for this work Gustav Brecher performed his task at the conductor's desk with particular zeal.

ADOLF ABER.

### Cincinnati College of Music Summer School

The Cincinnati College of Music is to conduct a special summer school from June 18 to July 28. The six weeks will be devoted to intensive training in all branches of vocal and instrumental music, with particular emphasis placed upon the public school music department, under the direction of Sarah Yancey Cline. Six or seven credits toward a degree, either Bachelor of Music, conferred by the College, or, for teachers or students in public school music working for the degrees authorized by the State Board of Education,

Bachelor of Education in Public School Music or Bachelor of Science in Public School Music, will be given. The latter are offered by the University of Cincinnati in conjunction with the College of Music.

Sergei Barsukoff, young Russian pianist of the College of Music faculty, scored a personal triumph in St. Louis recently, playing with the St. Louis Symphony Orchestra, his first appearance in this role in America. The orchestra was directed by Frederick Fischer, who served in the absence of Carl Schuricht, who was to have been guest conductor.

### Barre Hill Filling Many Engagements

During his recent short but interesting stay in New York, Barre Hill, Chicago baritone, sang many important auditions, some of which resulted in immediate and flattering offers, including opportunities for European appearances. He elects, however, to remain in America with headquarters in Chicago, and his manager is going ahead with bookings for 1928-29 as heretofore.

On March 4 he gave a recital at the South Shore Country Club, Chicago. The following day he sang in a private musicale at the residence of Mrs. Loeb, in Chicago. On March 8 he was guest artist with the Thursday Morning Musicales in Minneapolis in the annual opera performance, singing Tonio in *Pagliacci* and Alfio in *Cavalleria Rusticana*.

On account of important auditions, no engagements were booked for him between March 10 and 21. On March 22 he sings at the annual recital of the Aberdeen Society at the Starrett School; March 25, he appears as soloist with the Rochester Symphony, and two days later, he will be guest artist for the Tuesday Morning Musicales in Detroit.

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## Awsay Strok, Impresario of Shanghai, Brings News and Views from Far East

Awsay Strok, who resides in Shanghai, China, and who for the past fourteen years has been managing the Oriental tours of some of the world's greatest artists, is in New York, on his tenth visit to America, where he is in negotiation



AW SAY STROK,  
Shanghai Impresario.

with several prominent musical attractions. Before returning he expects to make a flying visit to Europe on business.

Mr. Strok, who is a Russian by birth and originally a musician by profession, was asked how he happened to settle in Shanghai and engage in the managerial business; he said, "I had long pondered over the possibilities, musically, of the Far East, which in that respect was terra incognita. Music is a universal language, and I did not see why it should not be understood and loved by people everywhere,

notwithstanding differences of taste, temperament and custom. European culture and progress in technical science had already made themselves felt there, and I thought it was time to do some musical missionary work. So one fine day about fourteen years ago, I found myself on the new ground with Mischel Piastro, the violinist and Alfred Mirovitch, the pianist. Since that time the artists who have appeared under my management in the eastern countries include Elman, Zimbalist, Kreisler, Heifetz, Schumann-Heink, John McCormack, Mabel Garrison, Godowski, Levitzki, Moiseiwitsch, Munz and Anna Pavlowa and Ruth St. Denis, the dancers as well as the Russian Opera Company. As is usually the case, the beginning was the hardest part of it," said Mr. Strok reminiscently. "At our first concert in Tokio we took in 10 yen, which equals about \$5 in gold; today the box office receipts for concerts by well known artists are from 10,000 to 12,000 yen a night. That shows you how the Japanese have progressed in musical appreciation—each year there is a greater demand for European music, and naturally I feel great satisfaction and more or less pride in the success of my venture.

"But right here I want to give the real credit where it is due; namely to Mr. K. Yamamota, the managing director of the Imperial Theater in Tokio. This cultured, broad-minded and energetic Japanese gentleman has for fourteen years backed me in all my undertakings, placing at my disposal his auditorium, advancing the expenses of advertising, and giving me his valuable personal aid and the benefit of his great influence. Had it not been for him, I might have a very different story to tell. I have with me a picture of Mr. Yamamota, and as you are going to publish a likeness of myself I will ask you kindly to publish his as well. My contract with the Imperial Theater has been renewed for three years, ending in February 1931, after the Tokio series of concerts."

In answer to questions as to the extent of the concert field in the eastern countries Mr. Strok answered that as far as he was concerned the field that could be successfully exploited has been Japan, China, the Philippines (Manila), the East Indies and India. He had long hesitated to take a single artist to India, as he had been advised by the management of Maden's Theaters, with which he cooperates there, that such an undertaking could not be successful. But Heifetz proved that such was not the case. He was the pioneer in a series of violin recitals there, playing four times in Calcutta, twice in Rangoon, four times in Bombay and once in Madras, with tremendous success. He could have filled many more engagements, but his time was limited and he had to hurry to Singapore and Manila. "Since Heifetz's pioneer work in India," said Mr. Strok, "it has been possible for other individual artists to make a success there. At the present time Zimbalist is going big there. He is making a tour which comprises sixty concerts throughout the Orient—twenty in Java, twelve in Japan, four in Shanghai, two in Tientsin, two in Peking, one in Darian, two

in Hong Kong, four in Manila, two in Singapore; afterwards he will play twice in Rangoon, four times in Calcutta, four times in Bombay and twice in Colombo.

"So far my artists for the coming season are: Benno Moiseiwitsch, Jacques Thibaud, Jascha Heifetz, the English Singers, Segovia, Cecilia Hansen, La Argentina, celebrated Spanish



K. YAMAMOTA,  
Managing Director of the Imperial Theater in Tokio.

dancer, Leo Strockoff and others whom I will announce later. Moiseiwitsch, as you know, toured under my management last year with tremendous success, so that I immediately reengaged him for this year. I am now negotiating with some of the most famous artists in the world, and my complete list for next season will be announced shortly. Under the terms of my new contract with the Imperial Theater in Tokio I am in a position to engage artists for shorter series of concerts in addition to the extensive series I have undertaken in the past. In Tokio I shall continue to give fifteen concerts, in three series, each October, January and May. I have arranged for a series of three concerts to be given in Osaka for the next three years, under the auspices of the Osaka Manichi."

In the course of conversation Mr. Strok made some very interesting and illuminating comments on conditions in the

(Continued on page 24)

# CHARLES STRATTON

## Tenor



"He carried his hearers along with him because of his genuine feeling and power of expression."

—New York Times.

"Absolutely a delight to hear."

—Brooklyn Standard Union.

"... enunciation so clear that every syllable was distinct."

—Philadelphia Record.

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**"NORENA'S MICAELA CANNOT BE SURPASSED.  
She is histrionically and vocally  
ideal for this role."**



# EIDE NORENA

*Soprano*

Completed second season as member of Chicago Civic Opera, with appearances in Boston during two weeks ending February 11, with continuous triumphs.

## As Micaela in Carmen

"Miss Norena sang Micaela's celebrated air as concert-piece—there is no other way—lent it youthful voice and more than youthful skill; shaded it into something sympathetic and touching—feat enough for one afternoon."—*Boston Evening Transcript*.

Miss Norena's singing of her air in the third act was one of the finest individual achievements in the field of pure song that the present visit of the Chicagoans has offered."—*Boston Post*.

"Miss Norena managed to lend character and individuality to the part of Micaela. . . . She sang expressively and succeeded in making the sweet little girl from home a person in her own right, not a mere foil for Carmen's sultry charms. Her air in the third act practically stopped the show."—*Boston Globe*.

"Eide Norena, charming of face and manner, was an exquisite Micaela. Such beautiful singing as she gave is not often heard."—*Boston Evening American*.

## As Gilda in Rigoletto

"To the music of Gilda Miss Norena brought what is quite plainly the loveliest soprano voice in all the Chicago company, and her singing of Caro Nome richly deserved the protracted applause which it received."—*Boston Sunday Post*.

"That admirable artist, Eide Norena, made an appealing Gilda."—*Boston Sunday Globe*.

"Down to the edge of the stage came Miss Norena to sing Gilda's Caro Nome and bow again and again when the house rattled with plaudits."—*Boston Evening Transcript*.

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## Reports of New York Concerts

### MARCH 5

#### Ada Sari

An enthusiastic welcome was given Ada Sari, Polish soprano, who made her American debut on March 5 before a large audience in Carnegie Hall. It was very evident after her singing of the first group that she is an artist of the very highest type. She revealed a brilliant lyric coloratura voice, full of warmth and expression, and the florid passages were performed with ease and grace. In the numbers calling for sustained voice production she exhibited an unusually fine legato which rested on a most extraordinary breath control.

Her entire program was sung with most artistic finesse. It called for a knowledge of six languages, in all of which the singer was equally at home. Many encores were demanded throughout the recital, to which Mme. Sari graciously responded. Giuseppe Bamboschek at the piano furnished most satisfying accompaniments. An attractive stage setting and an abundance of floral tributes to the concert-giver were in evidence.

### MARCH 6

#### Myra Hess

The farewell recital of the accomplished English pianist, Myra Hess, drew a large evening audience to Town Hall.

Miss Hess was in admirable command of her rare artistic powers and gave interpretations that demonstrated anew her thorough and vital musicianship, her mastery of tone, and her versatility in the various styles represented by Bach's French Suite No. 5, Chopin's B flat minor sonata, Schumann's Papillons, and a group of pieces by Ravel.

The audience gave Miss Hess such a measure of enthusiastic response that an early return tour for her in this country appears to be a certainty. She has had the same striking reception wherever she played this winter in America.

#### Heinrich Knot

The eminent Wagnerian tenor, visiting New York for a few days last week, gave a recital at the Yorkville Theatre, which was attended by many of his admirers who remember his former successes here with the Metropolitan Opera and the Wagnerian Opera. Mr. Knot's voice still is in fine condition, and of course his authority of style, musical insight, and power of dramatic projection of text, have not lessened with the years. The visitor was given a hearty reception and had to add many encores to his program.

#### Barbizon Musicales

The eighth subscription concert of the "intimate" musicales given at the Hotel Barbizon on Tuesday evenings took

place on March 6. The program was given by the inimitable negro artists, J. Rosamond Johnson, composer, pianist, and baritone, and Taylor Gordon, tenor. Negro spirituals and other characteristic offerings, such as the work songs, folk and camp-meeting songs, were sung, and Mr. Johnson played his arrangement of an African drum dance.

#### Philadelphia Orchestra: Monteux, Conductor

Under the able baton of Pierre Monteux, the Philadelphia Orchestra offered another New York concert in Carnegie Hall on March 6. It was not surprising that the program should contain a number of works of the French school of composition. Mr. Monteux is, naturally, particularly at home in these imaginative, romantic and, it must be admitted, fantastic products of creative urge.

Mr. Monteux' directing is noteworthy for its sincere artistry. He refrains from any semblance of pose or virtuoso stunts and charges his readings with a sensitive and delicately balanced comprehension of tonal values and color tints that is peculiarly necessary in the interpretation of French music. His readings contain the zest of spontaneity and show a masterful grasp of melodic outline, no matter how intricate the figure.

The first number on the program was the not-often-heard Boccherini symphony in C major. In parts, this work is the product of true musicianly inspiration; in others, it gives one the impression of bewildered wanderings in the dark. Reger's Romantic Suite followed next. It is a work notable for its daring originality and harmonic extravagance, yet without overloading with contrapuntal complexities. Ravel was represented with that beautiful composition bearing the simple cognomen, La Valse, which met with much hearty response from the intent Carnegie auditors. Two Debussy nocturnes, Nuages and Fêtes, were true masterpieces of impressionistic and poetic beauty as translated by Mr. Monteux and as performed by the members of his orchestra, who were ever quick to respond to their slightest change of expression and rhythm. The brilliant L'Apprenti Sorcier by Dukas closed a program especially commendable for its coordination between conductor and men.

### MARCH 7

#### Margaret Hamilton

Margaret Hamilton gave a piano recital at Town Hall on March 7. Throughout a program which consisted of two neo-classic pieces by Respighi, Mendelssohn's Variations Serieuses, Schumann's sonata in F sharp minor op. 11, Debussy's La plus que lente and Danse, two of Medtner's Fairy Tales, Rosenthal's Papillons and the Dohnanyi paraphrase of Delibes' Nailsa Waltz, Miss Hamilton displayed pianistic qualities that were far above the ordinary. Besides having an ample technique and a warm tone, her playing evinced a sound musicianship and fine poetic instinct. Her work in

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the Schumann sonata bespoke in particular an understanding not ordinarily encountered in a pianist so young. The audience, one of considerable size, gave every evidence of approval.

### MARCH 8

#### National Opera Club

St. David's Day, natal day of the musical Welsh nation, was celebrated by the National Opera Club of America, Baroness von Klenner, president, in the grand ballroom, Waldorf-Astoria Hotel, March 8. Herself of Welsh descent (nee Evans), Baroness von Klenner provided a program of varied interest, beginning with the singing of Mentr Gwen, and Gwlad Delyn, by Evan Williams, tenor, whose clear, high voice and ease of production awoke admiration; he later sang Hired Servants (Sullivan), showing admirable oratorio poise.

Raychel Emerson's splendid dramatic soprano voice was highly enjoyed in Gypsy Song (with action), and The Swallows; her Welsh costume was unique. Nancy Morgan played Thomas' Dafydd Garreg on her English harp with grace and expression. Frederick Millar is a basso-cantante who knows how to sing, his robust voice and fine style drawing hearty applause in the Welsh National Air, and Honor and Arms.

Mrs. J. L. Lewine gave an interesting talk on Saint David, and Tali Esen Morgan, introduced as "One of the best known Welshmen in America," was highly interesting in his so-called "random thoughts," including reference to the leek, Eisteddfods, recollections of his native land and the fighting singers, who, said he, "Fight like the devil in the service of the Lord." Special seats were occupied by some fifty Barnard School girl students, and President von Klenner made announcements of mingled wit and good sense. She introduced guests of honor, including Mrs. William Albert Lewis, Ivor Thomas and others, and the patriotic occasion was concluded by a salute to the flag and singing of The Star Spangled Banner. Chairman of reception was Mrs. Augustus Kiese, and chairman of artists, Grace M. Ellinwood.

#### Curtis Quartette

The final concert of the Curtis Quartette, as at present constituted, took place at the Town Hall on Thursday evening. The four artists from the Curtis Institute (Philadelphia) faculty, Carl Flesch, Emanuel Zetlin, Louis Bailly and Felix Salmond, were heard in a Mozart Quartet in B flat and Beethoven's work in C sharp minor. The ensemble musicianship and tone quality were what might be expected of four such representatives collaborators, and furnished an object lesson to many devotees of chamber music who were present. It is said that next season Mr. Flesch's place as first violin will be taken by Lea Luboshutz and that Mr. Zetlin, second violin, will be succeeded by Edwin Bachman.

#### New York Symphony: Ravel, Conductor

Maurice Ravel was the conductor of this afternoon concert at Carnegie Hall, in which the New York Symphony Orchestra presented only compositions from his pen. They consisted of Le Tombeau de Couperin, arrangements of two Debussy dances, Tzigane, La Valse, and Rhapsodie Espagnole. All those works have been heard here, some of them frequently.

Ravel is not a trained conductor and showed no striking qualities in that capacity. The orchestra played splendidly. The audience gave the composer a kindling reception.

Samuel Dushkin was the violin soloist in Tzigane, and played his measures with facile technique and style, a refined tone, and temperamental impetus.

#### Boston Symphony

(Continued from page 7)

sourcefully descriptive than that of any of the earlier composers of oratorio. In its vocal writing it aims to follow the natural inflections of speech in declamation, but now and then it takes a more fanciful flight and then the suggestion of opera is emphasized in the critical listener's mind. The entire impression left is that Stravinsky has succeeded in creating a work of noble feeling, stark, austere, and free from superficially sensuous appeal.

The audience seemed to accept the piece favorably even if not enthusiastically. Oedipus Rex evidently must be heard more than once to win ovations.

As to the performance, Serge Koussevitzky left nothing undone to make it register strongly. He handled his forces adeptly. He threw into the balance all his deft musical and interpretative gifts, his temperamental response, and his strong sense of the dramatic. He achieved a personal triumph.

As Jocasta, Mme. Matzenauer was magnificent. Her breadth of style, her understanding of the classical spirit, and her vocal mastery, all were evidenced to the full. She sang her part from memory. The audience acclaimed her warmly.

Oedipus was represented strikingly by Tudor Davies. He displayed smooth, flexible, ringing tenor tones, and put rare intelligence and declamatory quality into his projection of the text. Fraser Gange, always an artist of high purpose and convincing attainments, was completely in the spirit of the proceedings. The Harvard Glee Club sang with warmth, volume and effect.

Preceding Oedipus Rex there was the Handel Concerto Grosso in D, for strings, arranged by Kogel.

### MARCH 9

#### Beethoven Symphony: Nicolai Orloff, Soloist

Although a comparatively short time ago more than a few would-be prophets were fearful that the new Beethoven

(Continued on page 22)

## PRAGUE TEACHERS CHORUS

Which will tour the U. S. A. and CANADA

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THE PRAGUE CHORAL SOCIETY IS QUITE WONDERFUL IN ITS DYNAMIC VARIETY AND ITS RHYTHMIC SWING. Indeed, the dynamic variety is so emphatic and so extensive that all shades seem, nay are, possible from the most dulcet ppp to an almost savage fff. THE TECHNICAL DIFFICULTIES OF PART-SINGING EXIST NO MORE FOR OUR CZECHO SLOVAK FRIENDS. —Daily Telegraph.

THEIR SINGING WAS ADMIRABLE IN TONE, ATTACK, AND LIGHT AND SHADE. —Morning Post.

THE MOST STRIKING FEATURE OF THE CONCERT WAS THE SINGING OF THE PRAGUE TEACHERS CHORAL SOCIETY, a male-voice body, whose interpretations could not be beaten by the best choirs in this land of choralism. —Globe.

LONDON HAS CERTAINLY NEVER HEARD MALE-VOICE PART-SINGING TO EQUAL

THIS. APART FROM TECHNICAL PERFECTION, THE QUALITY OF THE VOICES IS SO BEAUTIFUL, OF THE TENORS ESPECIALLY. The singers have absolute command of every shade of power, from a whispered pianissimo to a thunderous forte, and they sing as if they had but one mind and one voice among them. THEY ARE THE SENSATION OF THE MUSICAL SEASON. —Era.

YESTERDAY THEY EXCELLED THEMSELVES in some elaborate ballads by the younger composers CALLING FOR THE EXTREME OF CHORAL VIRTUOSITY. —Daily Mail.

But there was an amazing vitality—at times almost an amazing ferocity—in THEIR SINGING which WAS QUITE ELECTRIFYING as an evidence of national temperament. THE TONE, TOO, WAS WONDERFUL, AND NOTHING IN THE SINGING WAS MORE STRIKING THAN THE ETHEREAL PIANISSIMO, ON WHICH ALL THE TONAL GRADUATIONS WERE BASED. —Sunday Times.

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# LUCIA CHAGNON

## Soprano

"Lilli Lehmann has sent us an extremely precious greeting"

—Welt am Sonntag, Munich

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DEBUT**  
GUILD THEATER  
SUNDAY EVENING  
MARCH 18th



Photo Fayer Wien

### FOREIGN PRESS REVIEWS

#### Munich

Lilli Lehmann has sent us an extremely precious greeting and it did indeed bring genuine joy to our hearts. Many excellencies are united here, natural charm, a crystal clear, meltingly sweet singing voice, warm sensitiveness, cleverness, a keen feeling for efficiency, musical perception. The extraordinary favorable impression of this talented lovable singer (a talent which it unfortunately must be admitted is rare) makes an early re-engagement much to be desired.—*Welt am Sonntag*.

#### London

Lucia Chagnon made her audience sit up and take notice. She has a big voice of the purest quality and sings with temperament and intelligence.—*Star*.

A voice that does efficiently all that she asks it to do.—*Times*.

#### Milan

Lucia Chagnon distinguished herself by her voice as well as by her intelligent musical interpretation.—*Il Sole*.

Sings artistically. The audience showed its approval by rich applause.—*Il Popolo d'Italia*.

#### Berlin

In speaking of this singer, we take up our pen with unlimited joy. Superlatives are justifiably employed here. An astonishing talent of which we can only say good things.—*Signale*.

A voice clear, flexible, expressive and cultivated. She sang in four languages, with an exhilarating warmth, freedom and great loveliness.—*Morgenpost*.

Among the rising generation Lucia Chagnon, a pupil of Lilli Lehmann's, is a new star rising. Exceptional gift for singing. It was a joy to listen to her.—*Tageblatt*.

#### Paris

Very flattering success.—*Le Figaro*.

A voice of seductive timbre. Good taste in style.—*La Gaulois*.

#### Prague

Expansive and very agreeable voice. Gained a great success.—*Ceskoslovenska Republika*

#### Vienna

Scored a success. She sings delicately, with a pure tone, with a charming accentuation of her musical intelligence.—*Neue Freie Presse*.

A delightfully clear and beautifully trained soprano voice.—*Neues Wiener Abendblatt*.

Lucia Chagnon comes from New York, but does not "as so many of her compatriots" depend upon an elaborate, advertised, self-conscious entrance, but rather entirely upon her art. Voice warm and beautifully cultivated.—*Wiener Handelsblatt*.

#### Rotterdam

She sings beautifully and her interpretation is perfect. Her voice is a pure soprano and very melodious. Her diction, breathing technique, and accuracy are infallible.—*Neiwe Rotterdamse Courant*.

#### Rome

Rare musical understanding together with a very precise interpretation.—*Il Piccolo*.

Artistic interpretation, full of feeling and temperament; her pronunciation of the various languages, French, German, Italian and English is very correct.—*Il Messaggero*.

**Exclusive Management: National Music League, 113 West 57th Street  
New York**

## New York Concerts

(Continued from page 20)

Symphony Orchestra would be one symphonic organization too many in New York's already crowded season, time, experience and Georges Zaslowsky have by now dispelled such inhospitable ideas and music lovers are learning to listen with increasing interest to the work of this new band. Mr. Zaslowsky has proved himself to be not only an excellent leader and musician but a friend of new music and the American composer.

The orchestra's concert at Carnegie Hall on March 9 was no exception to this rule. Beside the Unfinished Symphony of Schubert, Beethoven's Leonore Overture No. 3 and Dukas' L'Apprenti Sorcier, Mr. Zaslowsky presented two novelties. One was the introduction to George Liebling's mystic opera, Children of Truth (given its American premiere on this occasion); the other was James P. Dunn's Tone Poem, We, an orchestral account of Colonel Lindbergh's historic flight to Paris.

Mr. Liebling, widely known as a pianist and composer, has done some splendid work in his opera introduction. The orchestration, the color, the thematic material, all are notable testimonials to his creative ability. The music is original, sincere and decidedly worth hearing.

Mr. Dunn's We, which was played at the Lewisohn Stadium last summer, is also music worthy of note, music that is lively and penetrating at once, a sort of a miniature and American Ein Heldenleben. For the climax the composer has combined snatches of patriotic tunes in an interesting and quite unconventional manner.

The concert closed with the Rachmaninoff Piano Concerto in C minor with Nicolai Orloff as soloist. Mr. Orloff displayed a brilliant technic and a musicianly understanding that was in perfect accord with the spirit of this effective and melodious work.

Incidentally both Mr. Liebling and Mr. Dunn were present and after the playing of We, the latter arose and thanked Mr. Zaslowsky not only for performing the Lindbergh piece but for his policy of presenting with such regularity the creative endeavors of native composers.

## Institute Concert

A concert was given at the McMillan Theater on March 9 by the Madrigal Choir of the Institute of Musical Art of the Juilliard School of Music under the direction of

Margarete Dessooff, and the String Orchestra of the Institute. The choir sang a Motette by Bach and Six 16th and 17th Century Madrigals; the orchestra played a Serenade by Tschaiakowsky, a Prelude and Fugue by Moszkowski, and a Serenade by Volkmann with cello obligato by Olga Zundel.

## MARCH 10

## Edwin Hughes

On March 10, Edwin Hughes gave his first piano recital of the season in Town Hall. Mr. Hughes proves himself a scholar always; he works with the greatest of care and nicety, and with an ever-present discriminating musicianship.

The recital opened with the pianist's own transcription of the Siciliano from Bach's second sonata for harpsichord and flute. This was followed by Mozart's sonata in A major. A Brahms' group held a prominent place upon the program, containing two ballades, an intermezzo and a rhapsodie, and receiving the sensitive, intelligent, and pianistic interpretation that Brahms demands. Chopin's sonata, op. 35; Rachmaninoff's prelude, op. 32, No. 5; De Falla's Danse rituelle du feu, and another Hughes transcription—this one of Strauss' Wiener Blut Waltz, completed the programmed list. The Strauss waltz, in Mr. Hughes' hands, is made into an interesting and brilliant piano number. Four encores were demanded and granted before the afternoon's auditors were content to depart.

## Boston Symphony

William Turner Walton's Sinfonia Concertante was the "first time in New York" feature of the Saturday matinee given by the Boston symphonists.

With no highly original melodic thoughts or novel ideas in orchestration, nevertheless this opus is a well scored and musicianly piece of writing, with dignity, thoroughness and a certain aristocratic fineness to recommend it. The audience received the work favorably.

Prokofieff's Scythian Suite, heard here before, impressed anew through its transparent orchestration, its rhythmic impetus, and the imaginativeness of its "programmatic" scheme.

Tschaiakowsky's Symphonie Pathetique ended the program movingly, for Serge Koussevitzky's conducting emphasized deeply the passion and pathos of the stirring score. The orchestra was in wonderful form throughout the concert, and now is at the very pinnacle of its powers. It has re-

gained the brilliancy and authority of its most glorious days in the past, and certainly Serge Koussevitzky will maintain the present elevated standard with all the remarkable ability at his command.

## Mary Lewis

The young American soprano, Mary Lewis, member of the Metropolitan Opera, drew a large audience to her Sunday matinee recital at Carnegie Hall.

Like many other artists of the lyrical stage, Miss Lewis is anxious to establish herself firmly also in the higher field of concert song. To that end she studies industriously and increasingly to master the delivery and interpretation of the best unoperatic music.

To its public performance, Miss Lewis brings the aid of a fresh, sympathetic voice of youthful timbre and ingratiating quality; a responsive intelligence; and the charm of a persuasive personality. She shows a certain inexperience, of course, in style and authority, but those are omissions which her ambition and willingness to learn, will conquer as her career proceeds.

Her program opened with an Italian group, Lotti, Paisiello, etc., and a German representation followed, with Strauss' Schlechtes Wetter, Brahms' Lullaby, and three songs by Marx. French compositions were by Hahn, Charpentier, Satie, Delibes, etc. An encore was Rimsky-Korsakoff's Song of India from Sadko. Americans had a showing in the persons of Griffes, Homer, Rybner, etc.

Miss Lewis showed decided improvement over her former recital activity here. She has gained in volume of tone, in freedom of emission, and in fluency of handling. Her reception was a warm one, and the pleased hearers coaxed the singer into giving a number of extra songs.

## MARCH 11

## Walter Gieseeking

A capacity audience assembled in Carnegie Hall on Sunday evening, the occasion being a piano recital given by Walter Gieseeking. Mr. Gieseeking had chosen a well balanced program which ran through the whole scale of the development of piano literature; to this the recitalist added a generous number of encores, which were made necessary by enthusiastic and prolonged applause.

Absolute perfection is the keynote of Mr. Gieseeking's playing, and this does not mean in a technical sense only, but applies as well to the interpretation of all he plays. He portrays most vividly the intentions of the composer, being endowed with a rich imagination and highly developed musicianship to which technical perfection is only a means to an artistic end. The English Suite, No. 6, by Bach was played with such clearness and infallible surety of technic that it was a rare delight. Not for a moment did his playing of this work fail to keep up the interest of the audience, while the performance of the Beethoven Sonata, op. 109, was one of those inspirational expressions of a great masterpiece by a great interpreter, who did justice to every phrase. The slow movement was especially well done, eliciting a warm response from the listeners.

The three Brahms Intermezzi were played with such feeling and abandon that the artist was forced to repeat the third one after a particularly clamorous expression of pleasure by the audience; and he had to give another encore after a performance of the A flat major Ballad by Chopin, which stood out as an example of the very highest interpretative art. Niemann's The Hour of Dusk, played for the first time on any program in New York, proved a good pianistic piece, as well as the following Cipressi by Castelnuovo-Tedesco. The last group, made up of the four Preludes by Debussy, was an outstanding portion of the program. These preludes are some of Debussy's best and most effective compositions, and Mr. Gieseeking did them full justice, putting into them all the fervor of which he is capable and a dazzling brilliancy of execution.

## Oscar Seagle

Oscar Seagle, baritone, gave a recital at the Guild Theater on March 11 before a large and an appreciative audience. Throughout the length of a program which included numbers by Mozart, Debussy, Cui, Gretchaninoff, Widor, Richard Strauss, Wolf, Schumann, Horsman, Campbell-Tipton and Goetz as well as folk songs, Russian, Swedish, Irish and Negro the singer maintained a high standard. He displayed a voice both beautifully trained and of pleasing quality. But Mr. Seagle is more than a man with a voice. He is an artist; the songs he sings live. Many of them took on new and attractive qualities which in the hands of more than a few recitalists they never possess.

Kurt Schindler, at the piano, was as he always is, a sympathetic and musicianly accompanist.

## Vertchamp String Quartet

The Vertchamp String Quartet was heard in an enjoyable program at the John Golden Theater on March 11. Their playing of the Beethoven Quartet in C major and the Glazounow Quatuor Slave was marked by a splendid unity of purpose and a broad and sympathetic understanding of the scores.

The Vertchamp String Quartet (Albert Vertchamp, Rudolph Fuchs, violins; Emanuel Hirsh, viola, and John Mundy, cello) has set itself a high standard and has never failed to give satisfying evidence of its genuine musical qualities.

A very appreciative audience attended and applauded enthusiastically.

## New York Philharmonic

With the exception of Ravel's Daphnis and Chloe, the program which Toscanini conducted last Sunday afternoon at the Metropolitan Opera House was a familiar one to Philharmonic Orchestra patrons. First came the Overture to Rossini's Barber of Seville. This was followed by the Beethoven Pastoral Symphony, which was given a truly inspired reading by the great conductor, the orchestra men readily responding to his baton and reproducing realistically the many beautiful and tranquil moods, as well as the more tempestuous elements of nature depicted in the work.

The third offering was by Ravel, the three numbers, Day-break, Pantomime and General Dance, being taken from his ballet Daphnis and Chloe. This "choreographic symphony" was composed in 1910 to a scenario by Fokine and was produced in Paris two years later by Diaghileff's Ballet Russe (Continued on page 24)



Lucile Lawrence's technique was unusual but revealed a perfect mastery of the harp, combining unusual power, with sweeping grace in her playing.

—The Daily Pantagraph, Bloomington, Ill.

Lucile Lawrence as soloist, met with a storm of applause.—Colorado Springs Gazette.

Lucile Lawrence plays with grace and sweetness of tone. At times the music rolled from the harp as a surge of tone.—Rocky Mountain News, Denver, Colo.

Lucile Lawrence is a gifted young person with grace, and spirit and musical intuition.

—Daily Illini, Urbana, Ill.

## LUCILE LAWRENCE

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# European Triumphs of KATHARINE GOODSON

## BUDAPEST

BUDAPEST PHILHARMONIC CONCERTS, FEBRUARY 5  
AND 6, 1928—CONDUCTOR: ERNST VON DOHNANYI

**PESTI NAPLO, Feb. 7, 1928.** The Brahms D Minor Concerto introduced Katharine Goodson, the famous London pianist, to the Budapest public.

Katharine Goodson is a powerful and highly developed personality in the realm of pianistic art. Her playing is not merely an aesthetic function: it is an **aesthetic revelation**. In Katharine Goodson's playing we find all the fascinating charms and the flower-like attractiveness of a culture tinged with feminine susceptibility and devotion. But we find also deep and true artistic emotion which knows how to absorb everything it touches. Seriousness of thought, of intelligence and of mind radiates from her playing. And now-a-days, when the musical brain often produces merely perplexing cleverness, it afforded us a two-fold pleasure to hear an artist with such a decided personality, who not only does not misuse her intellectual gifts, but preserves for us the true proportion of things.

Certainly no artist with but a superficial technique can succeed in Brahms' First Concerto. There is no place there for tricky tonal effects or for a show of bravura. Only genuine emotional force and the power of true absorption can convince the audience. **Katharine Goodson did convince us.** She swept us along with her through the sublime Germanic heroism of Brahms' music. The audience gave the illustrious English guest an ovation.

**PESTI HIRLAP, Feb. 7, 1928.** The broadly conceived Brahms Concerto in D minor found a worthy interpreter in Katharine Goodson. The brilliant technique of the English virtuoso, her distinguished musicianship, her highly cultivated intellectuality brought into full light the whole idealistic meaning and all the emotion of this resplendent, wonderful work, teeming with passionate emphasis and deep poetry, and abounding in beauty of form and sound.

## VIENNA

**NEUE FREIE PRESSE, Feb. 20, 1928.** She is a **remarkable representative** of the Leschetizky school.

**DIE STUNDE, Feb. 7, 1928.** Katharine Goodson's delightful and mature playing is more beautiful each time.

**WELTBLATT, Feb. 5, 1928.** Katharine Goodson gained a well-deserved success in a Chopin programme. Her playing, marked by sensitive musicianship, showed the brilliant virtuoso and an intellectual conception, a marvellously soft touch in pianissimo and a masterly technique of the left hand.

## LEIPZIG

**LEIPZIG ZEITSCHRIFT FÜR MUSIK, April 1927.** Those who heard Katharine Goodson at her Sonata Recital, must confess, with admiration, that the Anglo-Saxon piano-world can also produce great pianists. **This masterly pupil of Leschetizky** possesses everything to stamp her as such; a virtuoso concert technique, a fiery temperament, masculine energy, and breadth of conception, also plasticity of form and a wonderfully youthful freshness. The happiest feature of her performances, however, is that **she gives us the music itself** in all its fulness, without intellectual veneer or superficial details. As she plays one realizes it is her very life.

**LEIPZIGER NEUESTE NACHRICHTEN, April 1927.** Katharine Goodson, at her Sonata Recital, proved to be a pianist of **great strength and remarkable powers**, with a fine understanding of the German classics.

## DRESDEN

**BEETHOVEN FESTIVAL, January 1927. CONDUCTOR: FRITZ BUSCH: E Flat CONCERTO. DRESDENER NACHRICHTEN.** Katharine Goodson proved herself a **musician and pianist of high distinction** and she possesses the strength necessary for the performance of this heroic concerto.

**DRESDENER NEUESTE NACHRICHTEN (RECITAL).** Her mastery of the whole realm of piano-playing is **absolutely unsurpassable.**

## BERLIN

**BERLINER MORGENPOST, Feb. 9, 1927.** One felt one was in the presence of a musician of the highest understanding and impressiveness, the clean and brilliantly-developed technique only being used as a means to a musical end. **A remarkable artist.**

**BERLINER TAGEBLATT, Feb. 9, 1927.** The English Katharine Goodson is, without doubt, an impressive type, very sure of her aim, and very strongly artistic in attaining it.



Photo by Raphael, London

## PRAGUE

**PRAGUE PHILHARMONIC SOCIETY, March 1926. NARODNI LISTY.** Katharine Goodson played (Debussy Concerto) **with the mastery of an artist** who stands well above her task. She has a broad singing tone, and the performance was full of musical charm.

**BOHEMIAN STRING QUARTET CONCERT. (BRAHMS QUARTET.) CSLOVENSKA REPUBLIKA, February 1926.** Katharine Goodson excels in nobility of conception, in strong and healthy musical feeling and in an unusual sense of style and structure of the works performed. The great success which she achieved was indeed fully deserved.

## MUNICH

**BAYERISCHER KURIER, December 1926.** The central feature of the concert was Katharine Goodson, who played the Beethoven E Flat Concerto. Once again she showed herself to be **one of the greatest living pianists.**

**MÜNCHENER POST, December 1926.** One can scarcely imagine Beethoven's E Flat Concerto played with more innate musicianship, purer poetry, and greater pianistic charm.

**NEUESTE NACHRICHTEN, February 1927 (RECITAL).** Far more than by her great technical ability did she capture us by her temperament, her musical nature, and her pianistic style.

## COLOGNE

**KÖLNER TAGEBLATT, February 1927.** Conception, beauty of tone, a great technical range, as well as deep feeling for form and every shade of tone-color, gave her performances the stamp of something entirely personal. One could here rejoice in a **remarkable performance**, as clear as it was full of poetic feeling.

**RHEINISCHE ZEITUNG, February 1927.** The English pianist, Katharine Goodson, impressed us by her striking performance—**strong with her own personality**—of the three Sonatas. Artistic gifts and a deeply musical nature, combined with a strong temperament, ennoble her technical powers and result in performances which are as convincing as they are on a high plane.

## New York Concerts

(Continued from page 22)

under the baton of Montoux. The portion of the ballet heard at this concert was interesting and very melodious and was exceedingly well received by the audience. A stirring performance of the Tannhäuser overture brought the concert to a brilliant close.

### Elizabeth Gutman

At the attractive little Edyth Totten Theater, March 11, Elizabeth Gutman, soprano, presented a very well arranged and decidedly varied program that included songs of Russian, French, Italian and Spanish composers, as well as two Handel compositions, and best of all, a group of Jewish adaptations. This was Miss Gutman's first recital in a number of seasons and her choice of selections was adequate to display her voice in all its beauty. Her clear, even tones, warmth of feeling and linguistic ability were notable attributes, and her interpretations artistic and intelligent.

Included on her program was a Gallet arrangement of a Brazilian folk song, Morena, Morena, given for the first time. An arrangement by La Forge of a Cuban folk song, En Cuba, was very well done. There were also a Russian folk song, Nie Brani Menia, Radnaia, and a Ukrainian, Oi Kazala mieni Mati. For a concluding group she offered five Jewish folk songs. Other numbers included Handel's Sommi Dei and O Sleep, Why Dost Thou Leave Me; a Casella harmonization of Flautolet, from "Two Old Songs"; Romance, Nikoloff; Nothing Has Parted Us, Zarzicki; Lullaby, Gretchaninoff; two Moussorgsky songs—Prayer at Evening, from "Nursery Songs," and Mushrooms; and Nina Nana, by Castelnuovo-Tedesco. A "first time in America" was Alderigli's Cantico delle Creature, a real treat.

In these days when audiences demand programs out of the ordinary, such a recital as Miss Gutman presented should have a great appeal. Needless to add, her listeners on this occasion were most responsive and thoroughly enjoyed every number she gave them. At the piano Alderson Mowbray proved an able accompanist.

### Felix Salmond and Dr. S. Rumschisky

Another enjoyable appearance of Felix Salmond, the eminent English cellist, as an ensemble player, was made at the Town Hall last Sunday afternoon, in conjunction with Dr. S. Rumschisky, pianist. The artists were heard in Rachmaninoff's Sonata in G minor, the F major Sonata of Brahms, and the Grieg Sonata.

Ably partnered by Dr. Rumschisky, Mr. Salmond gave lavishly of his distinguished musicianship, his beautiful tone and sure and smooth execution. There are few instrumentalists in whom the soloistic is so well blended with the qualities that make for the true chamber musician. An audience which included many real cognoscenti signified its satisfaction by cordial applause.

### Idalia Hare in New York Debut

Idalia Hare, American lyric soprano, will make her New York debut on Sunday afternoon, March 25, at the John

Golden Theater. Mme. Hare has received her entire musical training in this country, and has already appeared in cities of the east and middle west. One of her aims has been to perfect herself in the difficult art of program making, to be able to arrange interesting and enjoyable programs which would reveal the individual beauty of each song without destroying the artistic setting of the program.

### Intercollegiate Glee Club Contest

Dartmouth won the twelfth annual Intercollegiate Glee Club Contest at Carnegie Hall on Saturday night scoring 239.4 points. Yale was awarded honorable mention, with 235.8 points. Northwestern University was third, with 233.6, and Amherst fourth, with 231.8. Fourteen colleges competed. Dartmouth is now tied with Yale and Wesleyan, each having won twice. The prize song this year was Jean Sibelius' The Broken Melody, and the judges were Dr. Howard Hanson, chairman, director of the Eastman School of Music, Rochester, N. Y.; Richard Aldrich, music critic emeritus of the New York Times, and Harold Vincent Milligan, director of the National Music League and organist and choirmaster of the Park Avenue Baptist Church.

The rivalry between the various colleges for the possession of the silver cup offered by the University Glee Club of New York has developed these contests into intercollegiate affairs of real importance. Moreover, the educational value of this training has reached a point where the colleges themselves are deeply concerned with their advancement. The high standard maintained at all these contests is not only a credit to the various institutions competing but also to the professors who trained the singers, and to Albert F. Pickernell, president of the Intercollegiate Musical Council, which sponsors the contests, and Harriet Steel Pickernell, the "power behind the throne."

Of the fourteen clubs entered in the national contest, seven were regional winners—Northwestern, Furman, Penn State, Syracuse, Amherst, Lafayette, and Missouri. Wesleyan, the national winner last year, again competed, and the other clubs were Princeton, Yale, Fordham, New York University, Dartmouth, and Columbia. All sang exceptionally well and the large audience showed its thorough pleasure in no uncertain terms. This is one concert that at least every lover of college music can not afford to miss.

The first part of the program was devoted to the "Choice Song" and a varied but decidedly interesting assortment of numbers was presented. For the final group, each contestant sang a college song, not a few of the well known favorites being included. Missouri's selection was Quarle's "Alma Mater"; Princeton, Russell's Marching Song; Fordham, Breslin's "Fordham Marching Song"; Amherst, Hamilton's "Lord Geoffrey Amherst"; Columbia, Pattberg's "Marching Song"; Lafayette, Dolsen's "Hail Lafayette"; Wesleyan, Waite's "Twilight Song"; Yale, Bingham's "Mother of Men"; Northwestern, "Quacumque Sunt Vera"; Syracuse, De Tar's "Night Song"; Furman, Barnes' "Alma Mater"; Penn State, "The Blue and White"; N. Y. U., "Old New York, Our Home Sweet Home" (Werrenrath-Taylor) and Dartmouth, Wellman's "Men of Dartmouth."

Following the college songs, the University Glee Club of

New York, Channing Lefebvre, director, sang two numbers to which they were obliged to add an encore. Mr. Pickernell introduced the judges, and Dr. Hanson, after a brief speech, announced the winners. At the conclusion of the program the combined clubs joined with the University Glee Club, and under Mr. Lefebvre's leadership sang the familiar Kremser arrangement of Prayer of Thanksgiving and the Star Spangled Banner, the audience joining in the national anthem.

## Awsay Strok Interviewed

(Continued from page 18)

Orient, musical and otherwise. The Japanese are, of course the most musical. In Tokio they have an Imperial music academy with European teachers. A brother of Paul Kochansky, the violinist, is a piano teacher there. They have, however, no regular opera and no symphony orchestra. But the manager is of the opinion that in the near future Tokio will be ripe for the establishment of the latter. In Shanghai there is a municipal orchestra, whose conductor, Pacci, an Italian is very energetic and does good work. Moiseiwitsch played the Schumann and Tchaikowsky concerts with the orchestra in Shanghai; the concerts were attended chiefly by Europeans and Japanese, very few Chinese being attracted to attend. Kreisler gave a special concert for the Chinese in Pekin and there was a full house and much enthusiasm, expressed by clapping of hands as in the case of European and American audiences. In India the concerts are attended chiefly by the Parsi, non-Mohammedan Persians, who have been in India about three hundred years and are a cultured and music-loving people.

Of particular interest was Mr. Strok's comment on the recent political upheavals in China. Said he: "They were not nearly as bad as you were led to believe by the press. They were really no worse than, for instance, an extensive strike in your country. As a matter of fact, Europeans are safer in China than they are at home. There was martial law for a couple of weeks, but things went on pretty much as usual. Even musical activities did not cease, except during one week. There were about 20,000 troops, English, American, Japanese, Italian and French, and many of these attended my concerts, thereby actually improving business to a great extent. Life in Shanghai is very pleasant. I have a beautiful home surrounded by gardens, the best of food, the climate is lovely and healthful and the cost of living is by no means high. Come down and see for yourself, and I'm sure you'll like it all very much," said Mr. Strok as he smilingly terminated an interview which was not of his seeking, as he is not a man who is given to self praise. All the above facts had to be elicited from him by dint of diplomacy and even subterfuge.

### Horace Britt to Replace Warwick-Evans

As announced last week, the London String Quartet concert scheduled to be given at the Goodman Theatre, Chicago, on March 4, was postponed on account of the illness of C. Warwick-Evans. It is reported that Horace Britt was immediately telegraphed for to replace Mr. Evans.



# FRANCES SEBEL

## SOPRANO

### Press Comments—New York Recital March 1

"Exhibited a large voice of excellent range, good quality, as well as no little skill in the art of song singing."—*N. Y. Telegram*.

"A brilliant quality of voice and her vivacity and dramatic sense were always attractive."—*N. Y. Sun*.

"Sang clearly, accurately, and intelligently. Her work showed verve and intensity."—*N. Y. Evening World*.

"A thoroughly competent vocalist, a finely trained interpreter, a thinking singer, a feeling singer, and withal a comfortable personality with whom to entrust an evening's entertainment."—*N. Y. Morning Telegraph*.

"The possessor of an exquisite soprano voice—limpid, flexible, and of equable quality throughout its register. Moreover, she is an artist whose every note is emitted with the assurance and security that confess to excellent training, diligent study, and intelligent application."—*N. Y. American*.

"Sang with opulent tone, displaying skillful use of a beautiful voice."—*N. Y. Abend Herold*.

"Her interpretation interesting and temperamental. A most delightful and praiseworthy artist. Her songs were all sung in perfect diction."—*N. Y. Staats Zeitung*.

"Gave a dazzling demonstration in her Hungarian group."—*Brooklyn Times*.

"With the group of Hungarian folk songs, sung in the original tongue, she demonstrated the best of her real abilities."—*N. Y. Herald Tribune*.

"Soared to far heights in the strange, wild melodies of Magyar origin. Her voice absorbed a new light and color as she progressed."—*N. Y. World*.

"Particularly good were the Hungarian folk songs which were much applauded. Good, too, were Jarecki's The Sad Princess, first time here, and German and French songs."—*N. Y. Evening Post*.

"A natural feeling for rhythm and the melodic line gave point and savor to a group of spirited Hungarian folk songs, sung in the original tongue, which were among her most successful offerings."—*N. Y. Times*.

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## Siegfried Splendidly Given at Metropolitan

Serafin Conducts Fourth Opera in Special Wagner Matinee Cycle—Elena Rakowska, the Conductor's Wife, Makes First Appearance There as Brunnhilde—Other Offerings of the Week

### THE BARTERED BRIDE, MARCH 5

Smetana's merry and humorous Bartered Bride again graced the boards on March 5, and gave much pleasure to an audience which included "Tay Pay" O'Connor and a party of friends in the managerial box and 400 young ladies (duly chaperoned) from Missouri, the home state of Miss Telva, who was in the cast as the mother of the object of the marital deal.

Pavel Ludikar took the part of the marriage broker, on short notice, in place of Michael Bohnen, who was suddenly stricken with a painful illness and had to remain at his home. Under the circumstances Mr. Ludikar gave a fine impersonation of the character, bringing out its humor most happily. An amusing feature of it was, that, as he had never sung the part in any but the original Czech language, he occasionally lapsed into that vernacular, which did not entirely blend with the German of the others.

Miss Mueller and Mr. Laubenthal, as the lovers, and Mr. Meader as the half wit, Wenzel, were the other principals in the cast, as before. All entered into their tasks con amore, with every regard for the humor and genial spirit of the charming work. Mr. Bodanzky conducted, giving the overture before the second act, probably so that this inimitable piece of orchestral writing should go unheard by no one.

### SIEGFRIED, MARCH 7

Tullio Serafin, the leading Italian conductor at the Metropolitan, led the performance of Siegfried, which was the fourth in the special Wagner matinee cycle, on Wednesday afternoon. The huge auditorium was crowded with a distinguished audience that listened with rapt attention. The Italian led this forces very ably and spiritedly. The Serafin family was further represented in the afternoon's offerings by the maestro's wife, Elena Rakowska, who made her first appearance at the Metropolitan in the role of Brunnhilde. Her voice is voluminous, and has good carrying power, and she acted with much dramatic fervor.

Laubenthal gave an admirable impersonation of the title role. He sang with exceptional warmth and with excellent tonal effect, throughout the long and exacting part, his voice sounding as fresh at the end of the third act as at the beginning of the first. He also looked and acted the part of the youthful hero most convincingly. Schorr was a commanding Wotan. The Erda of Mme. Branzell was a noteworthy vocal achievement, and Gustafson displayed his basso profundo with fine effect as Fafner. Bloch's Mime and Schutzendorff's Alberich were renditions calling for praise.

### DIE MEISTERSINGER, MARCH 8

A capacity audience attended last Thursday's performance of Die Meistersinger and heard a performance of Wagner's only comedy that reflected a high degree of technical polish. Although there were perfunctory moments in the course of this lengthy masterpiece, on the whole singers and players gave evidence of much musical and histrionic enthusiasm.

The principals were in good voice without exception, the honors of the evening being divided between Gustav Schuetzen-dorf, an inimitable Beckmesser, Clarence Whitehill, the perennial Hans Sachs, and George Meader as David. Schuetzen-dorf has extraordinary musicianship and a real gift for comedy acting, qualities that make his Beckmesser outstanding. George Meader as David exhibited a thorough musical understanding and youthful spontaneity. Clarence Whitehill's performance was excellent in every way, his musical maturity enabling him to identify himself with his role in a way that few can equal.

Leon Rothier was a convincing Pogner. Walther Kirchhoff was a melodious and romantic Von Stolzing. Maria Mueller and Henriette Wakefield were interesting and satisfactory as Eva and Magdalene. Messrs. Gabor, Bloch, Bada, Altglass, Paltrinieri, D'Angelo, Ananian, Wole and Gustafson made a formidable group of Meistersingers, and George Cehanovsky an effective night watchman.

The orchestra gave a vivid reading of the difficult score, the scholarly leadership of Artur Bodanzky being largely responsible for the enthusiasm of the audience.

### RIGOLETTO, MARCH 9

Verdi's Rigoletto was repeated at the Metropolitan House, the principal roles being sung by Marion Talley, De Luca, Marion Telva, Mario Chamlee, and Ezio Pinza. All the above mentioned did excellent work both vocally and histrionically. The balance of the cast included Fred Patton, Alfio Tedesco, Philine Falco, Paolo Ananian, Vincenzo Reschiglian, Phradie Wells and Paolina Tomisani. Vincenzo Bellezza conducted.

### AIDA, MARCH 10

On March 10 at the Metropolitan Verdi's Aida was given for the fifth time this season with Maria Mueller singing the title role. Radames was sung by Frederick Jagel the part in which he made his debut. Both sang gloriously and were heartily received. De Luca (Amonasro), Julia Claussen (Amneris) Rothier (Ramfis) and Fred Patton as the King also did excellent work. Tedesco and Phradie Wells completing the cast. Serafin conducted.

### METROPOLITAN SUNDAY NIGHT CONCERT

Many "old favorites" were scheduled on the Sunday evening concert program at the Metropolitan. The orchestra, conducted by Giuseppe Bamboschek, gave artistic and polished readings of Adam's Si J'Etai Roi overture, Borodine's Sur les Steppes, Schumann's Traumerei, Sibelius' Valse Triste, and Suppé's Poet and Peasant overture, as well as skillful accompaniments to the operatic selections.

Maria Sundelius, soprano, opened the vocal part of the program with a beautiful performance of the familiar ballatella from Leoncavallo's Pagliacci. Lawrence Tibbett, baritone, followed with a splendid interpretation of the De Provenza il mar, il suol aria from Verdi's La Traviata. Later in the evening these two joined in the La ci darem la mano duet from Mozart's Don Giovanni with well-blended vocalism and emotionalism. Leonora Corona, soprano, was charming in her Tchaikowsky Jeanne D'Arc aria, Adieu Forets, which was dramatically sung. Mario Chamlee, tenor, won much applause for his splendid presentation of that popular M'appari aria from Flotow's Martha. It was

fitting that Gertrude Kappel, soprano, should be heard in a Tristan und Isolde excerpt, Erzählung an Brangäne, which she sung with her accustomed vital intensity.

The latter part of the program was devoted to solo groups with piano accompaniments, the artist at the keyboard being Kurt Ruhrseitz, who received many words of approbation, though undemonstrated, from members of the audience for his technically finished and sympathetic accompaniments. Louise Lerch sang Cimara's Stornellata Marinara, Strauss' Ständchen, and Tosti's Good-Bye in her clear, resonant soprano voice, winning much approval from her auditors. Marion Telva, contralto, also gained her share of honors in her beautifully sung Zueignung by Strauss, Bitterness of Love by Dunn and Floods of Spring by Rachmaninoff. Lawrence Tibbett was featured for the third time upon the program in Handel's Hear Me Ye Winds and Waves, Reddick's characteristic Travein' to de Grave, and the humorous Moussorgsky Song of the Flea.

## Foreign News in Brief

### VECSEY HEARD IN FRANKFORT

FRANKFORT-A-M.—Among the most successful violinists recently heard here is Franz von Vecsey who played Sibelius' violin concerto (dedicated to Vecsey) at one of the Museum concerts. Bernhard Sekles Variations on the folk-song, Prinz Eugen also figured on the program.

H. L.

### FURTWÄNGLER GUEST CONDUCTOR AT VIENNA STAATSOOPER

VIENNA.—Wilhelm Furtwängler has been engaged for a number of years as guest conductor at the Staatsoper here. Beginning next season he will conduct a series of performances each year.

B.

### ELMAN'S INCREASED SUCCESS IN ROME

ROME.—Mischa Elman scored an even greater success at his second concert (which he gave in the Augusteo) than at his first appearance a short time before. He was at his best and was forced to concede four encores.

D. P.

### BRITISH MUSIC SOCIETY TO MEET IN BOURNEMOUTH

LONDON.—Bournemouth has been chosen for the 1928 Congress of the British Music Society, and a large gathering is expected from May 1-5 when the Society meets for the second time out of London, and for the first time on the south coast. Two concerts of all-British works will be features of the congress.

M. S.

### LEMBERG HEARS D'ALBERT'S GOLEM

LEMBERG.—The latest novelty at the Lemberg Opera—the first after a long pause—was Eugen d'Albert's Golem. The weak libretto (which, by the way, was very well translated) and disappointing music which is far below the standard of Tiefland and Die Toten Augen, caused considerable disappointment.

Nor did the production go far to mitigate the disappointment. Although great pains had evidently been taken to insure a successful performance the complete failure of R. Cyganik in the title role (his voice was far too weak) overshadowed the excellent work done by the rest of the cast. Nor could the temperamental conducting of talented Jaroslaw Leszczynski make up for the complete inadequacy of the opera.

A. P.

### BRUNO WALTER TO CONDUCT GEWANDHAUS CONCERTS

BERLIN.—Bruno Walter will replace Furtwängler at most of the Gewandhaus concerts in Leipzig next season. The rest will be taken care of by the visiting conductors.

H. L.

### PROGRAM FOR THE TONKÜNSTLERFEST

BERLIN.—The program for the Tonkünstlerfest, which is to take place in Schwerin late in May, is as follows: Orchestral works: Symphony by Paul Hoeffler, Partita by Berthold Goldschmidt, Symphony by G. von Keussler and the Viola Concerto by Hfidemith; chorus and orchestra: Stabat Mater by Lechthaler; an opera by Felix Petyrek; a motette for double chorus, a capella by Karl Marx; chamber music: Trio by Anton von Webern, second string quartet by E. W. Sternberg as well as works, not yet announced, by Günther Raphael and Gebhard; and piano pieces by Max Butting.

H. L.

### INTERNATIONAL CHORAL CONTEST FOR MILAN

MILAN.—During the Milan Exposition, which opens on April 12 and lasts until June 19, there will be choral contests open to choirs of all nationalities. These will be divided into two categories for mixed voices—those comprising any number of voices up to eighty and for eighty or more voices—and three for male voices, namely from twenty to forty, forty to eighty and from eighty up. About 100,000 Lire (\$5,500) will be spent in prizes. Further particulars are available from the secretary, Fiera di Milano, Via Amedei 8, Milano, with whom inscriptions close on March 15. The competitions will take place during the second week in June.

A.

### THE WORLD'S LARGEST ORGAN

BERLIN.—What is claimed to be the largest organ in the world is being installed in the cathedral in Dessau and will be dedicated on Whitsunday. The instrument has five manuals and seventeen thousand pipes.

T.

### NEW CHORAL WORK BY RICHARD STRAUSS

VIENNA.—Richard Strauss has set a cycle of Eichendorff's poems, The Times of Day (Morning, Noon, Evening, Night), for male chorus and orchestra. It will be given its first public performance at the next festival of the Wiener Sängerbund.

B.

### MUZYKA ADDS FOREIGN SUPPLEMENT IN FRENCH

WARSAW.—The monthly journal, Muzyka, has initiated a special supplement for foreign countries, namely The Musical Bulletin, which is published in French. This supplement will be sent gratis on request.

S. G.



## ARTHUR KRAFT

Tenor

"His handling of his voice was perfect as was his shading and modulation."

—N. M., Amarillo, Texas.

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- April 1—Bach St. Matthew Passion  
... Montclair, N. J.  
" 3—Bach St. Matthew Passion  
... Pittsburgh, Pa.  
" 4—Bach St. Matthew Passion  
... New York City  
" 6—Ossining, New York  
" 10—Lake View Choral Club,  
Chicago, Ill.  
" 13—Recital. . . Hiram, Ohio  
" 15—Bach St. Matthew Passion  
... Cleveland, Ohio  
" 16—Judas Maccabaeus, Toledo  
Ohio  
" 17—Recital. . . Evanston, Ill.  
" 22—Recital. . . Chicago, Ill.  
" 25—Bach Program, Town  
Hall, New York City  
May 11—Bach Festival, Bethlehem,  
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# P I N N E R A

**“BRAVO GINA PINNERA”**  
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“A mature singer of opulent power and rich voice, GINA PINNERA, before an audience that acclaimed her, shouting for more.”

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“A tremendous—yes, even a sensational success was achieved.” —*Maurice Halperson*

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*Charles D. Isaacson, New York*

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## I-CURCI DÉBUT!"

*New York Telegraph, Feb. 20, 1928*

## PINNERA appeared

*New York Times, Feb. 19, 1928*

## and beauty—excellent

*Evening Journal, Feb. 20, 1928*

## h unusually strong,

*19, 1928*

## INNERA!"

*New York Staats-Zeitung, Feb. 20, 1928*

## ncert Stage!"

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cert stage. When Miss  
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on to the concert field.  
sounded like a Galli-  
*Morning Telegraph, Feb. 20, 1928*



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Gluck
- Who Is Sylvia?.....Schubert
- Mit einer Wasserlilie.....Grieg
- Mit einer Primulaveris.....Grieg
- Sylvelin.....Sinding
- Ständchen.....Brahms
- Meine Liebe ist grün.....Brahms
- Passing By.....Purcell
- The Piper of Love.....Carew
- Lullaby.....Florence Schuette
- Come to the Fair.....Easthope Martin
- ➔ Aria—Pace, pace, mio Dio, from "La Forza del Destino".....Verdi
- ➔ Aria—Casta Diva, from "Norma".....Bellini
- Nebbie (Italian).....Respighi
- Hymne au Soleil (French).....Georges
- At Night (Russian).....Rachmaninoff
- A Spring Fancy (American).....Densmore
- ➔ Aria—D'amor sull' ali rose, from "Il Trovatore".....Verdi

Steinway Piano

29

STEINWAY HALL, NEW YORK

# MUSICAL COURIER

Weekly Review of the World's Music

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NEW YORK MARCH 15, 1928 No. 2501

Open season coming for music festivals.

The tragic thing about music is its murder by  
some persons.

Some singers mistake the meaning of the term  
"a howling success."

Good Friday and Parsifal, the boy scout, both  
are in early prospect.

In music, the "I's" of March are not confined to  
that month alone.

A gentleman who heard a modernistic program  
recently says that he was music poisoned.

Johann S. Bach was born 243 years ago, March  
21, 1685. But today he seems more alive than ever.

Lesser music is pushed out by greater music, and  
each piece of the former hastens to its death as soon  
as born.

"All that glitters may not be gold," a hearer remarked  
when he heard a technically scintillating  
piano performance not long ago.

There are 4,000,000 persons idle in the United  
States. None of them have been on the reviewing  
staff of the MUSICAL COURIER this winter.

Advice to singers, players, conductors, composers:  
"It is in general more profitable to reckon up our  
defects than to boast of our attainments."—Carlyle.

Which conductor has the Morning Telegraph been  
hearing? That sage journal remarks: "A policeman's  
baton is used chiefly to quell a riot while an  
orchestra conductor's is employed to raise one."

The Berlin correspondent of the New York Times  
says, "Nobody writes great operas nowadays." For  
the matter of that, who is writing great symphonies,  
sonatas, string quartets, concertos, symphonic poems,  
or oratorios these days? We are living in a period  
unconducive to sustained flights of musical inspiration.  
This is an era of episodes in art. Which of

them is great no one seems able to decide. We shall  
be able to write a more satisfactory editorial paragraph  
on this subject in the year 1958.

We are bounding along toward the close of the  
musical season and everything would be serene if  
there were not those Easter carols coming.

The Columbia Phonograph Company is now adding  
to its list of Schubert prizes by offering a thousand  
dollars for research leading to the discovery  
of a symphony written by Schubert in 1926, designated  
as the Gastein Symphony.

Emil Ludwig, historical biographer, sailed back to  
Germany last week after a short visit here. He said  
that the American who impressed him most was  
Thomas A. Edison. When a noted European is impressed  
by our creative genius rather than by our  
wealth, productivity, or physical size and strength,  
there is hope of a sometime full understanding between  
this land and the countries across the seas.

Spring is here, and no performance of Beethoven's  
ninth symphony has been announced as yet. There still  
is hope, however. For some strange reason the Ninth  
nearly always is done here in the spring, although it  
is far from being springtime music. For a work which  
many enthusiasts regard as Beethoven's greatest, his last  
symphony has surprisingly few performances at any time.  
Tradition has it that the difficulties of the score keep it  
from the regular repertoire. As a matter of fact, these  
Beethoven pages are not as hard to perform as many  
a modernistic work. The vocal addition is not essential,  
as has been proved many times when it was omitted from  
performances of the Ninth.

"After the Concert" is a phrase used by George  
Barrere in his announcements of two Little Symphony  
concerts to be given in New York this month. He gives  
in each case a regular program, and after the concert  
other pieces for which anyone may stay who desires. These  
other pieces, at the first concert, will be the Offrandes by  
Edgar Varese, and at the second concert Syrinx, for flute  
alone, by Debussy, and the Tout-Paris waltz by Waldteufel.  
It is easy to understand why a work like Varese's  
should be given after the concert, those persons wishing  
to escape this piece of modernism having the opportunity  
to do so. Walter Damrosch adopted the same plan at one  
of his concerts. But why the Waldteufel waltz should not  
be on the regular program is not at all clear, unless it is  
that Mr. Barrere considers this work too popular for his  
audience and perhaps therefore equally as offensive as  
works of futuristic character.

It seems that charity concerts are just now meeting  
with difficulties. The charity concert for which Prince  
Joachim Albrecht, a relative of the former Kaiser Wilhelm,  
made a trip to this country seems to have been indefinitely  
postponed. His manager, Paul Sydow, has apparently made  
every effort to bring things to a conclusion, but at this  
writing without success. It is reported that Bird S. Coler,  
Commissioner of Public Welfare, will permit the concert  
provided it is not advertised as a charity affair. Since it  
cannot be advertised as a charity affair it seems that it  
cannot take place at the Metropolitan Opera House, where  
it was scheduled to be given, since this would violate a  
rule of the house. It seems also that the prince cannot  
use the New York Symphony Orchestra, since George Engles,  
the orchestra's manager, has returned Mr. Sydow's thousand  
dollar deposit with the announcement that the orchestra's  
schedule will not permit of any additional concerts this  
season.

Another charitable institution that appears to be  
having its troubles is the National Association for Music  
in Hospitals. The director of this organization, Isa Maud  
Ilsen, informs the MUSICAL COURIER that she resigned her  
position as director of music with the New York Tuberculosis  
Association in order to take this position, hoping in this  
way to widen the scope of her life's work, and that despite  
the fact that she has not received salary or expenses  
promised, she has carried the work forward, exhausting  
her personal means and her health because of her belief  
and knowledge of the value of bringing the right kind of  
music to suffering humanity. From other sources it is  
learned that none of the schemes for raising money for  
this association have been successful, and the matter seems  
to have become public when Mrs. Reginald de Koven closed  
her house to a proposed benefit entertainment which was to  
have been held there.

## SELF EXPRESSION

In a letter to the New York Times, Dmitri Tiomkin  
breaks a lance with Deems Taylor over Self Expression.  
It seems that Taylor somewhere has said that such men  
as Bach and Mozart were chiefly concerned with pleasing  
their customers, holding their jobs, making money and  
turning out as good work as possible. To all of which Mr.  
Tiomkin says "posh," and adds that "the thing which a  
man digs out of himself with pain and effort, which is  
unique and personal, does not flower incidentally in  
trying to make a living."

This is more than a merely academic discussion.  
If we have faith in American composers, and hope that  
they will do worth-while things, we must also hope that  
they will not be led astray by a fad. Whether self  
expression is a fad or not—whether it is dangerous or not—it  
is difficult to say. Certainly neither Bach nor Mozart,  
nor any other of the great composers of the past, knew  
anything about it.

But, then, they also knew nothing about "originality,"  
and whatever self expression may be, originality, as the  
end and aim of creative endeavor, is dangerous—is, in  
fact, the most dangerous path into which the footsteps of  
the unwary may venture. Perhaps self expression is just  
as dangerous—that is, conscious self expression.

One is inclined to believe that any form of introspection  
is dangerous to the creative artist. The Bachs and the  
Mozarts and the other great ones wrote, no doubt, as  
Taylor suggests. Perhaps not quite pot-boilers, certainly  
never descending to public taste, or allowing themselves,  
in fact, ever to be guided by what people would be likely  
to like, but still they "just wrote!"

Now that is the one thing more than all others that  
the American serious composer, whether among the  
modernists or the conservatives, seems unable to grasp.  
It is an attitude that few American composers have,  
and that is one of the reasons why American composition  
is progressing so slowly. As a general rule American  
composers do not "just write." Their creative efforts  
are much more what Tiomkin describes as what "a man  
digs out of himself with pains and effort."

The American composer will say to you: "If I write  
tunes, I am criticised; if I do not write tunes, I am  
criticised; if I write in the Italian manner, the critics  
say I should have been influenced by the Germans; if I  
am modern, they say I am on the wrong track; if I am  
popular, they say I ought to be serious. . . ."

But Bach, and Beethoven, and Mozart, Schubert,  
Brahms, Wagner, and the rest of them, while the critics  
may have angered them, never for a single moment  
dreamed of allowing themselves to be dictated to either  
by critic or public, or, for that matter, by employer.  
Also they created so much that they must have created  
with ease and it is a fact that if one writes rapidly—  
"as one would write a letter"—one is pretty sure to be  
doing what the young romantics of our day so delight  
in talking about doing—"self expressing."

Until America arrives at an understanding of creative  
processes in art, America will never have any worth-while  
art. The creative mind is something one cannot profitably  
tamper with—especially the mind bent upon the creation  
of music. "Inspiration" is a thing some moderns laugh  
at, but it is tremendously real, and when it forsakes a  
composer it is a tremendous tragedy. Composers who are  
"written out," who do a few good things and then lose their  
creative power, are much to be pitied. Nor can any amount  
of thought on their part bring back to them what they  
have lost. Even the great melo-dists cannot write great  
melodies at will. As Victor Herbert once said: "The  
tunes either come or they do not come. There is no way  
to make them come. All one can do is wait, work and  
wait, try this and that and the other thing until the  
right thing comes." And he said that his own lovely  
tune, Kiss Me Again, came to him, when he was near the  
point of despair, during a wakeful, worryful night.

One of the reasons why the great composers wrote  
so much good is that they wrote so constantly and  
continually. Most of them write much that was  
worthless, but it is probable that they never could have  
written their best works had it not been for their  
persistent activity in "turning out as good work as  
possible."



# Variations

By the Editor-in-Chief

Stravinsky's Oedipus, heard in New York last week at the Boston Symphony concert, is part opera, part oratorio, part symphonic poem, and represents the latest attempt of the modernistic wing to break away from the established forms of the older composers. It is amazing that with all their undeniable cleverness and resourcefulness the modernists have not been able to invent an acceptable form of their own. Whether Stravinsky has succeeded in devising something useful and permanent in that line, remains to be seen. If the public accepts the new form and other composers copy it, Stravinsky may then be said to have succeeded in his endeavor—which is an utterance of philosophical wisdom on our part.

A very cheerful opera is Don Juan's Son, by Herman Wunsch. The work had a recent hearing in Weimar (the city that first produced Lohengrin) and a report from there gives the following synopsis of the plot:

The libretto is simple. It tells of the love affairs of the son of the famous libertine. Each time, by an unlucky chance, the object of his affections happens to be one of his sisters. He dies from gazing at a woman's picture painted in poisoned colors, while his father disguised as a monk looks on.

Merry wights, some of those modern German librettists and composers. Don Juan's Son makes Wagner's innocently incestuous Walküre read like a Sunday school tract.

Our favorite columnist, H. I. Phillips, of the New York Sun, published a skit the other day called The Modern Who's Who of the Big Money Entertainers. In it are these two illuminative biographical sketches:

Kweech, Adolphus.—Celebrated bandmaster and jazz king; born Penobscot, Maine, 1894; founded Kweech's Band and Orchestra and became known as Father of Goofy Syncopation; headliner in many shows and concert halls, but best known for part in putting across Bibbett Rubberized Bath Mat Sales Drive in hook-up of forty-one radio stations, 1925; also featured in High Polish Tooth Paste Hour throughout 1926; now appearing every Tuesday night in Keeney Brothers Digestion Tablet Hour.

Janetta, Mlle. Louise.—Grand opera soprano; made debut with Metropolitan Opera Company in 1915, but speedily abandoned grand opera for greater returns and much less work with Pittsburgh Steel Bridge Girder Company as radio hour star; known as Bridge Girder Songbird; voice hurled through forty-seven states by fifty-two station hook-up and into ears of 100,000,000 listeners at cost of \$78,978.54 August 15, 1927.

A lady carrying a music portfolio and riding in the elevator of the Steinway Building, should not speak of a singer as having a "tremulo."

Morton Visanska, of Columbia, S. C., arises to ask: "Who said that we are asleep musically in South Carolina? Please read the enclosed clipping." It is from The Columbia State and tells of a "marathon pianist," who broke the record for endurance playing by "tickling the ivories" for ninety-nine consecutive hours and forty-five minutes, at Anderson, S. C., without taking his hands from the keys. The feat breaks the world's record which had been held previously by the same performer, who established it in Baltimore eight years ago, with a session of fifty-two hours. He evidently has advanced nearly 100 per cent. in his art since then, and now is at the mature peak of his noble powers.

Auer, Liszt, Marchesi and Leschetizky probably were the world's most prolific producers of favorite pupils.

Fraser Gange, gifted baritone, is off for a New Zealand tour of concerts and oratorio performances. He came to say his farewells to Variations and left a new Scotch story for our readers, with his "best baritone compliments," to use his own words.

The Gange anecdote tells of the Scot whose baby swallowed a penny. The doctor came hurriedly, ex-

amined the child, and asked: "How old is it?" To which the worried father answered: "1871."

The Bach Cantata Club performs those works at the St. Thomas Church, "as nearly as possible in the manner of their presentation by Bach at the historical St. Thomas Church in Leipsic." The New York edifice of that name is a luxurious, electrically illuminated place, with comfortable seats, steam heat, and a congregational membership of millionaires. A far cry from the damp, cold, stiff-benched, ill-smelling place where the underpaid Bach and his impoverished choristers used to sound the measures of his immortal cantatas.

Puccini's La Rondine, which means The Swallow, was not swallowed entirely by the critics at its New



AS THE DAUGHTER SEES HIM.

This rapid sketch was made recently while the unconscious subject, in shirt sleeves and deeply engrossed and worried, was trying to untangle the music in the latest modernistic album of piano pieces published by the Universal Edition. The portrait is that of Leonard Liebking, and the artist is his daughter, Viva. Talented as she is, the wielder of the pencil was not able to put into the picture the notes the player missed. The young artist has been a member of the Art League for several years and left for Europe last week to finish her studies there as a painter in oils.

York premiere last week, but from all indications the public will gulp down the piece with relish. It is melodious, romantic, merry, lightly pathetic, and is sung and acted perfectly.

Beethoven's Fidelio still continues to be the best opera among the symphonies.

No, Chlorabella, W. F. Harling's Persian song cycle, The Divan of Hafiz, has nothing to do with Heifetz, the violinist.

Ravel's current visit to this country is a success, even though not one average music lover in five hundred is able to play, sing, hum or whistle a single tune from any work by the distinguished French composer.

We have discovered a pianist who never goes to the recitals of other pianists, a state of mind that causes us to wonder. If they are his superiors he should hear them the better to furnish food for his envy; if he is greater than they, he should attend

their appearances in order to gloat more completely over their inferiority.

"America does not excel in the arts," said Emil Ludwig before he sailed away from these shores last week. The eminent German biographer is not an observant visitor. While he was here our athletes broke the world's records for pole vaulting and half mile running.

From one wing of the musical "progressives" the world learns that the future of opera lies in a reversion to the oratorio style; from another branch of advanced thinkers comes the conclusion that the future of opera must be looked for in the employment of "tele-puppets" or "operatic marionettes," like those designed by Signor Bufano for De Falla's ballet-pantomime, El Retablo de Maese Pedro. It is our own firm notion that opera will go on hereafter pretty much along the same lines as in the past. If the flaming Wagner was not able to destroy the kind of opera that preceded and followed him, there are no signs that any of the present day composers could have any better success. Modernists say that opera is unimportant and does not represent musical art. Why then such desperate efforts to overthrow and supplant it? Musical revolutions cannot be effected in a day. Time is the only real musical revolutionist.

Toscanini is doing a useful and gracious thing by reviving—at tonight's Philharmonic concert here—the C minor symphony (with piano and organ) by Camille Saint-Saëns. There is no good reason for the almost total neglect into which the orchestral and chamber music works of Saint-Saëns have fallen. Their performances ceased practically with the composer's death.

While not a writer of epical utterance, Saint-Saëns nevertheless was a musician of profound knowledge and impeccable taste. His sense of form spelled perfection. He never lacked original melodic material. In grace, clarity, and piquancy of orchestration, no one excelled him. He was equally at home in every department of composition. His literary erudition bordered on the amazing. Some of his essays on other composers are masterpieces of analysis and insight. An understanding admirer of Wagner, he never imitated that innovator in harmony or orchestration.

Saint-Saëns' every opus is as finely chiseled as a piece of Greek art whose symmetry has no flaw. He was a remarkable pianist, a master organist. Is such a phenomenal musician to be known to our present generation only by his Danse Macabre and the contralto aria in his opera Samson and Delilah?

Some of the modernistic composers should be receiving more wages. They are skilled laborers.

Our friend, the musical lawyer, says that for years he has been admiring the military skill of the opera chorus in Carmen, where to aid the escape of the heroine three or four cigarette girls hold at bay the entire garrison of Seville.

The principal pleasure of professional musicians who visit the opera, lies in looking at one another in pitiful meaningfulness when a vocal tone is off pitch, a singer gets a momentary huskiness, the chorus enters a fraction too soon, or the orchestra a mite too late.

"Anyhow," said a critic at the recent Tosca performance, "it is as well that Scarpia is killed. Had his encounter with the lady turned out otherwise he might have talked about her at his club."

The New York Sun speaks of "the art of criticism." We are reminded of an expression our revered late grandfather used when he saw us many years ago training for a foot race. The old gentleman gazed for awhile and then remarked: "A breadless art."

LEONARD LIEBKING.



### USING THE HAMMER

"Art is difficult; criticism is easy," is an old adage that should be carried in the pocket of many a musician.

We know in Chicago, where these lines were written, many musicians who delight whenever a critic on a paper finds fault with another musician. The unfavorable criticism is often learned verbatim and repeated in clubs and other places where musicians gather. It has been said that when two Greeks meet the result is a restaurant, or a shoeshining parlor, but often when two musicians meet, a third one is put on the "pan."

We know some in Chicago who have told us that several critics in the Windy City praise musicians with a view of having their reviews appear in the musical papers and on programs, thus giving the critic added publicity. We have also heard those same musicians, when they were criticized harshly by the same critics, take exception, claiming that the critic was trying to be funny and to get some publicity by writing in a light vein of their work or composition; that probably the critic had a personal motive, and if he were a pianist he never could find anything good in another pianist, and if he should chance to be a vocalist, the same held good.

Chicago musicians are in no way different from their brethren in other parts of this country or anywhere else in the musical world. Musicians are human and as such they are often prejudiced, finding talent especially within themselves and seldom desirous of giving a helping hand to a deserving musician. We know right here in Chicago men and women who have draped themselves in the stars and stripes, who shout "America for Americans," yet those very musicians seldom use the horn to announce the coming of an American composer, or singer, pianist, or violinist, not to speak of organists and other instrumentalists. They readily use the little hammer to knock down that American musician, probably in order not to permit one of them to lift his head higher than theirs, and whenever critics of standing endorse a newcomer, especially when he is American by birth, those American musicians wave the red flag of musical anarchy and trample down interpreter, composer and critic. "How much was he paid to write such nonsense?" do we hear them say while taking a stroll on Michigan Avenue, or while at lunch in those clubs along Michigan Avenue, which are known as the cradles of musical gossip in the city by the lake.

These thoughts came to mind after reading the Hugo Wolf supplement in the *MUSICAL COURIER* recently. Though Wolf was an outstanding genius, he had to fight long and hard for recognition, which was begrudged him by his colleagues and critics in his home town, Vienna. Chicago musicians are no different from those of New York, Boston, Paris, Milan, Berlin, Leipsic, Copenhagen, Madrid, Buenos Aires, Stockholm. They are all alike. They often use their horns to blow their own praise and the hammer for the work of their competitors.

R. D.

### AN AID TO EDUCATION

In music there are many mysteries, and of these the greatest mystery of all is the mentality of the music student. One would think that the ambitious student would embrace every possible opportunity for advancement, but those who do so are few and far between. Fortunate are they who seek instruction with a good teacher and not with a charlatan who promises quick results. But so many students do go to the charlatans for lessons that one must conclude that those who escape do so rather by reason of good luck than of good management.

The teacher, of course, is the most important element in the educational life of the music student, and without a competent teacher even the most talented student cannot expect progress. The critic and the critical public are the most important elements of progress after the musical artist has left the studio, and a good many artists continue with their teachers even after they have begun their public careers, which is a good plan, for, after all, few artists are able to judge themselves.

The reason for this is that the effort of playing or singing, and the concentration of mind upon the task at hand, are so absorbing that it is difficult for the critical side of the mind to function.

This being the case, the necessary aid to the self-criticism which should augment the criticism of teacher and public can only be some form of reproducing apparatus which permits the student or artist to stand away and listen to himself as he would listen to the performance of another. There is but one such reproducing mechanism—the phonograph.

The fact must have impressed itself upon every thinking musician that even students and artists who are unable to give satisfactory musical performances

themselves are thoroughly capable of forming just critical estimates of others. It has often been cause for surprise how keenly students discern the errors of even the most finished of artists, artists whose reputations might dull the critical faculties even of the best equipped.

In the face of such a fact as this one must observe with amazement the things that these critical students and artists do when they themselves face the public. The very things for which they find the harshest criticism in others are the things which they most frequently include in their own productions. The reason can only be that they do not themselves know how their music sounds—and this applies not only to singers but to instrumentalists as well.

There is a phonograph recording laboratory in New York which is equipped to make records of any sort of musical presentation, and this laboratory, which was organized for this sole purpose, is ready at any time to permit students or artists to hear themselves. Ambitious students and artists who take advantage of this opportunity will be not only aiding themselves, but will be advancing the entire cause of American art by creating more and better artists. It is a thing that teachers should encourage.

### MARCH 12, 1888

#### THE DAY OF THE GREAT BLIZZARD

In 1888, the year of the great New York blizzard, the offices of the *MUSICAL COURIER* were located on East 14th Street, not far from the corner of Union Square, No. 25 if memory serves. There were three rooms one flight up, at the back of the building, where there was plenty of light. At that time all the rooms had to be heated with coal stoves, and as the blizzard was on Monday the stock of coal for the week had not yet been brought in, Monday being the day when the supply was renewed. So those who worked their way to the office, were badly off for fuel, and as at least one of the rooms in the upper part of the building was known to have a little coal on hand, the *MUSICAL COURIER* staff calmly broke open the door and without compunction carried off all the coal; so that when the real tenant appeared he encountered a scene of desolation. But it was a time when everyone made excuses and did his best to help himself. Heating by coal stoves was not any too effective at the best of times, typewriters were at a discount as the cold keys so soon became impossible to manipulate.

Union Square was almost the first place to be cleared of the snow sufficiently to allow the buses to resume work (one of the reasons for this clearing being that the funeral procession of some prominent man was to pass there); it was a very rough clearing—the stages rocking like ships at sea; but it was astonishing how soon the *MUSICAL COURIER* force assembled, permitting work to go on as usual. It was a perfectly wonderful day on Thursday when the sun again shone and the writer made the Fifth Avenue trip. At the office all sorts of apologies were made for commandeering the coal assigned to the room of the victim, but everyone was good

natured and it was surprising how soon things settled down to normal.

A. T. KING.

A member of the *MUSICAL COURIER* Staff (then and now).

### VOLPE MAKES OPERA PAY

Arnold Volpe, head of the violin department and conductor of the Symphony Orchestra of the University of Miami, has punctured the old belief that opera cannot be given at a profit. In a recent performance of *Martha*, given under his direction, the expenses were \$2700 and the financial result was a net profit of \$450. The artistic success of the performance was chronicled in the *MUSICAL COURIER* of March 8. The association of Mr. Volpe with the Miami University places him in a position to do much for the cause of music in the state of Florida, which in that respect has heretofore not been prominent on the musical map of this country. In New York he distinguished himself by founding and conducting the Young Men's Symphony Orchestra in 1902, the Volpe Symphony Orchestra in 1904 and the Stadium Concerts in 1918. Many members of his Young Men's Orchestra are today holding important posts in the important organizations of the country, and the success of the Stadium concerts needs no comment. The pioneer work that is necessary in Florida in the cause of music could not have been placed in better hands.

### ONE MORE SOUTH MOUNTAIN FESTIVAL

To the *Musical Courier*: Los Angeles, March 7, 1928.

I think you may be interested to know that I have decided to celebrate the tenth anniversary of the founding of my Chamber Music Festivals in Pittsfield, by giving another and a farewell one at the Temple of Music on South Mountain, next September.

I intend to have represented several of the organizations which have been the outgrowth of those festivals, such as the Lenox, the Gordon and the South Mountain Quartets, and the Elshuco Trio, and have one or two interesting programs of a more novel character.

The invitations will not go out until about the first of August, but I take it for granted that you and my other friends will be glad to hear of my decision, and shall be pleased if you care to publish this letter.

(Signed) ELIZABETH S. COOLIDGE.

This letter from Elizabeth S. Coolidge, announcing a tenth anniversary festival of chamber music in the Temple of Music on South Mountain, Pittsfield, will be received with satisfaction by the fortunate few who have the honor to be invited to those great festivals. There was a spirit about the South Mountain Festivals that in some indescribable and inexplicable manner hallowed the music given there. It was as if pilgrims visited a musical Mecca to worship at the shrine of an art that seemed, for the moment, almost a religion. There are other times and places where, in America, musicians have gathered together to perform and to hear music, but it is doubtful if, anywhere, there has been just the same quality of devotion to the art as at Pittsfield. That this should come once more—even if it must be the last time—is good to know.

## Arthur Fiedler's Boston Sinfonietta Scores in Program of Modern Music

Schoenberg, Stravinsky, Honegger and Hindemith Represented—Pauline Danforth the Soloist

BOSTON.—One of the most stimulating concerts of the current season was the program of modern music given at Jordan Hall by Arthur Fiedler and his Boston Sinfonietta. What the reporters call a brilliant audience, socially and musically distinguished, filled the auditorium almost to capacity and applauded the performances with marked enthusiasm throughout the evening. This enthusiasm was well-earned, for Mr. Fiedler and his Sinfonietta, consisting altogether of Boston Symphony musicians, reflected credit on the parent organization and lived up to the remarkable reports of their work elsewhere throughout New England. Thanks to Mr. Koussevitzky, the instrumentalists composing this thrice-admirable ensemble have been well-schooled in the rhythmic and dynamic effects of modern composition. As for their gifted young leader, his musicianship and versatility have become more or less proverbial in these parts during the past few years. Certainly he demonstrated that the product of the ultra-modern school was not foreign to his mind or to his spirit; that, in other words, he understood this music, sympathized with it, and was in every way qualified to serve as its spokesman. At all events, there was no mistaking the extreme cordiality with which the audience applauded and recalled him, a success which he shared with his confrères and with Pauline Danforth, pianist of this city, who appeared as soloist in Honegger's *Concertino*.

Mr. Fiedler opened his program with Schoenberg's *Verklärte Nacht*, in which the composer would portray in tones the emotions of the desperate woman and the magnanimous man of Richard Dehmel's poem. Originally heard by the grace and art of the Kneisels as a sextet for strings, and later by Monteux and the full string section of the Symphony Orchestra, it was presented on this occasion with the six strings doubled and a contra bass added for good measure. Although long-drawn out, the work still has

moments of rare beauty, with manifold evidence of the composer's sensitiveness and resource. Steeped in the Wagnerian tradition, it is Schoenberg of the early romantic period, before he had become a high prophet of polyphony.

The Sinfonietta then proceeded to the main business of the evening, with three pieces played for the first time in Boston. Of these, the first was Stravinsky's *Ragtime*, which, composed in 1918, has caught the rhythm and color of early jazz, to be sure; but lacking that species of insinuating melody which is the sine qua non of vital jazz, it can hardly be called a significant contribution to this branch of tonal art. There followed Honegger's *Concertino*, first brought out in this country by Mr. Koussevitzky at a concert of modern music in New York two years ago. It is light and effective, with a clever utilization of the jazz idiom in the finale. Miss Danforth played the piano part with her customary skill and spirit, winning several recalls.

Hindemith's *Kammermusik*, op. 24, No. 1, with which Mr. Fiedler closed his program, proved quite the high light of the evening. In this work, the young German composer does not employ the devious devices of a tonality and strange rhythmic effects to camouflage a dearth of ideas. It has rhythmic vitality and irresistible movement; it is music of character—first vigorous, then grave; now ironic, now songful, without being sentimental; and, at the close, with the orchestra playing in ten keys at once, the extraordinary skill with which it is written and the high spirit of the music combine to hold the attention right up to the last breathless note.

Mr. Fiedler merits praise for his initiative and courage in undertaking this ambitious venture. Having made such an auspicious beginning he should now feel encouraged to carry on further. Obviously, the size and enthusiasm of the audience augur well for his future labors.

J. C.



## Juilliard Foundation Gives Fellowships to Eight Singers for Study at Dresden Opera School

Winners of the Awards Are Pearl Besuner, Hilda Burke, Grace Divine, Marie Edelle, Harold Kravitt, Dudley Marwick, Nora Fauchald Morgan and Chauncey R. Parsons—Fellowships Are for One Year and Include Thorough Training in Stage-Craft, Deportment and Other Subjects and Appearances in Opera

Ernest Hutcheson, dean of the Juilliard Graduate School, has announced the names of the singers who have been awarded Dresden Opera School fellowships as a result of the examination held at Steinway Hall on March 7. The winners were as follows: Pearl Besuner, lyric soprano, Grace Divine, contralto, and Marie Edelle, soprano, present teacher, Marcella Sembrich; Hilda Burke, dramatic soprano, pupil of George Castelle; Harold Kravitt, bass, pupil of George Fergusson; Dudley Marwick, basso cantante, pupil of Paul Reimers; Nora Fauchald Morgan, soprano, pupil of Mrs. T. Toedt, and Chauncey R. Parsons, tenor, pupil of William S. Brady. The foregoing young artists, who range in age from about twenty-three to thirty-two, were selected from sixty applicants, the final examinations being held before a board of judges consisting of Mme. Sembrich, Mme. Schoen-René, Artur Bodanzky, Walter Damrosch and Herbert Witherspoon.

The original plan of the Juilliard Foundation was to send over to the Dresden Opera School about twelve or fifteen young artists. However, at the final examination it was unanimously decided by the judges that only those contestants should be recommended who qualified beyond question. As only eight artists were selected, the judges advised a later examination to hear new candidates, which probably will be arranged for some time in April. These

awards are not being given to singers who are in the student stage but to those who have completed their vocal training. The eight singers already selected have appeared professionally on numerous occasions, some of them in opera and as soloists with symphony orchestras. The purpose for which they are being sent abroad is to receive thorough training in stage-craft, deportment, etc., at Dresden and to be given opportunities for public appearances in opera. There also will be instruction in German and, for those for whom it may be necessary, piano, theory and other training. Although the new Dresden Opera School, which will be under the direction of Fritz Busch, does not open until the fall, the winners of the awards probably will sail for Europe in June, so as to be in time for the festival performances and also to become acquainted with their new environment before beginning their studies. It is planned that at the conclusion of the first season's work some special performances be arranged at which these American artists will be cast in leading roles. It is understood that critics and managers from other musical centers will be invited to these performances and, as a result, engagements undoubtedly will be secured for the singers. If this experiment of the Juilliard Foundation works out to the advantage of the winners of the awards, similar foreign fellowships probably will be awarded each year.

## I See That

An unconfirmed rumor states that the New York Philharmonic and New York Symphony will merge.

The Boston Symphony Orchestra gave Stravinsky's Oedipus Rex its New York premiere on March 7.

Walter Anderson, concert manager, is back from a booking tour and reports conditions encouraging for next season. Carl Flesch has been presented with a bronze plaque in recognition of his services at the Curtis Institute of Music.

Otto Schilbach has loaned William Kroll a 1718 Stradivarius to play at his Carnegie Hall recital on March 21.

Leopold Stokowski may conduct only thirty-eight of the one hundred Philadelphia Orchestra concerts next season.

The Juilliard Foundation has awarded fellowships to eight singers at the Dresden Opera School.

Stravinsky conducted two concerts of his own works in Paris.

Richard Strauss has written a new choral work, called Morning, Noon, Evening and Night.

Presbyterian General Assembly has started a movement for better music in the churches.

Bruno Walter will conduct most of the Gewandhaus concerts in Leipzig next season.

An International Choral Contest is to be held at the Milan Exposition.

Allen Hinkley, well known opera singer, has appeared in Europe under nearly all the leading conductors there.

Arnold Schoenberg's monodrama, Erwartung, had its German premiere in Wiesbaden.

The introduction to George Liebling's mystic opera, Children of Truth, was played for the first time in America at Carnegie Hall on March 9 by the Beethoven Symphony Orchestra.

Awsay Strok, impresario of Shanghai, China, tells of his many activities in the Orient.

Dartmouth won the Intercollegiate Glee Club Contest at Carnegie Hall on March 11.

The League of Composers is to create a library of phonograph records.

Percy Grainger denies that he is fond of folk songs.

Yasser discusses the influence of Liszt's Totentanz on Moussorgsky's A Night on the Bare Mountain.

Wilhelm Furtwängler has been engaged for a number of years as guest conductor of the Staatsoper in Vienna.

Richard Hageman will teach at the Chicago Musical College's summer session.

More than two hundred people were present at a dinner given in honor of the Westminster Choir by the Westminster Presbyterian Church, Dayton, Ohio.

A new ballet, Vecchia Milano, by Vittadini, was performed at La Scala, Milan.

The English Singers will give their last New York concert this season on March 24 at Town Hall.

Moniuszko's opera, Brabina la Comtesse, was revived in Warsaw.

Mengelberg was greeted with wild enthusiasm on his return to Holland.

Emil Sauer gave a recital in Paris.

L'Histoire du Soldat will be presented in New York on March 25.

Leopold Godowsky is touring England, France, Germany and the Scandinavian countries.

The New York School of Music and Art offered an all-Liebling program.

Puccini's La Rondine was given its Metropolitan premiere.

Karl Krueger was honored in Seattle, Wash.

Horowitz proved a sensation with the Chicago Symphony Orchestra.

Klibansky will hold a master class in Columbus, Ohio.

Julius Röntgen, Dutch organist, won the first and second prizes in the Associated Glee Clubs of America's prize song contest.

The Saint Cecilia Club will hold its last concert of the season on March 27.

J. C. Van Hulsteyn, of the Peabody Conservatory, has been appointed one of the representatives of the Ecole Normale.

## Van Hulsteyn American Representative of Ecole Normale

J. C. Van Hulsteyn, head of the violin department of the Peabody Conservatory, and concertmaster of the Baltimore Symphony Orchestra, has been appointed one of the four official representatives in the United States of the Ecole Normale in Paris. The directors of this institution are Jacques Thibaud, Alfred Cortot and Pablo Casals.

## Jeritza Carries Halpern's Ashes

Mme. Jeritza sailed for Europe last Saturday on the Majestic, carrying with her an urn containing the ashes of the late Maurice Halpern, Staats Zeitung critic, who died last week. The urn will be buried in Vienna where Mr. Halpern's aged mother lives. She is ninety years old.

## Echániz to Give Final Program of Season

On March 26, José Echániz, pianist, is scheduled to play his forty-first and final concert of this season. Immediately following the performance he plans to depart for his summer retreat in Havana, Cuba.

## Obituary

### Rodman Wanamaker

Rodman Wanamaker died unexpectedly on March 9 at his residence in Atlantic City, of complications arising from a cold. The deceased was sixty-five years old. He was the last surviving son of John Wanamaker, whom he succeeded as head of the New York, Philadelphia, London and Paris stores at his death five years ago. Mr. Wanamaker is survived by one son, Captain John Wanamaker, two daughters, Mrs. Ector Orr Munn and Mrs. Gurnee Munn, and a sister, Mrs. Barclay H. Warburton.

Mr. Wanamaker was a prominent patron of the arts. In his New York and Philadelphia stores he maintained large music auditoriums in which many concerts were given by the world's leading artists. The auditoriums also contained great organs, and organists were brought from abroad and from various parts of America to give recitals and concerts, often in connection with symphonic ensembles. Mr. Wanamaker had also collected a large number of rare old stringed instruments upon which he engaged artists to play in his store auditoriums. They were used most recently in the concert given in the Metropolitan Opera House by the combined string sections of the Philadelphia and New York Philharmonic Orchestras.

The Wanamaker Auditoriums were opened for the use of school music, recitals of children, music club events, lectures, and other affairs of cultural and educational value.

Mr. Wanamaker also aided the cause of music in many other ways, and the loss to American music through his death will be incalculable.

### Harriette M. Brower

Following a very brief illness, Harriette M. Brower, well known musical litterateur (her books on The Piano are well known) and instructor, died in New York, March 10. Born in Albany, N. Y., she came of an old Dutch family, studied under Scharwenka and Klindworth in Berlin, and later was heard in various American cities as piano soloist; she taught for a time in Minnesota, and later returned to New York, where she lived a life of happy activity. A sister survives. The funeral service took place March 13 in the Brower apartment, in which the sisters had lived for fifteen years.

### Corinne Moore Lawson

Corinne Moore Lawson, soprano, who was prominent in the days of Julie Wyman, Emma Juch and others, and was heard as soloist with various prominent organizations throughout the country, died in her Cincinnati home, March 9, at the age of sixty-three. She was a director of the Cincinnati Symphony Orchestra, and former president of the Women's City Club.

## News Flashes

### Harrison and Jones in Beethoven Recital

London.—Beatrice Harrison, cellist, and Evelyn Howard-Jones, pianist, appeared in joint recital at Aeolian Hall on March 6. A program of music by Beethoven was presented with such fine artistry by both instrumentalists that the audience greeted them with the greatest enthusiasm. N.

### Mlle. Argentina a Success in Paris

The Metropolitan Musical Bureau received the following cable from Mr. Meckel, the European manager of the Spanish dancer, La Argentina: "Argentina concert Paris March 5 sold out. Gross receipts one hundred ten thousand francs. Great enthusiasm, ovations and many encores." Mlle. Argentina will appear in recital at Town Hall, New York, next November.

### Karl Krueger Honored at Final Concert

Seattle, Wash.—At the final concert of the symphony season Conductor Karl Krueger was presented with a beautiful piece of ivory statuary by the orchestra personnel. A tiny girl of nine brought her gift as the beginning of a fund to assure children's concerts next year. The program for the final concert included Beethoven's Eroica Symphony, Strauss' Don Juan, Mendelssohn's Scherzo from Midsummer Night's Dream, Weber's Euryanthe Overture, and the same composer's Invitation to the Dance as an encore. J. H.

### New Roman Opera House Opens

The Teatro Reale dell'Opera in Rome, which supersedes the old Costanzi Theater, was inaugurated on February 25 with a performance of Boito's Nerone. A brilliant audience, comprising all who are prominent in Rome, was in attendance and all rose as Mussolini entered, while the orchestra played the Fascist hymn Giovinezza. The title role was sung by Giacomo Lauri Volpi, fresh from his successes at the Metropolitan Opera House.

The new opera house has a stage equal in size to that of the Metropolitan, and equipped with all that is modern in stage mechanism and lighting. The facade is in severe Roman style of architecture, with a wide piazza and carriage approaches.

### Stokowski to Conduct Thirty-eight Concerts

Both in Philadelphia and New York rumors are current that Leopold Stokowski will conduct only thirty-eight of the one hundred concerts scheduled for the Philadelphia Orchestra during 1928-29. Rumor also has it that Ossip Gabrilowitsch, who next season will be granted a leave for his sabbatical year by the directors of the Detroit Orchestral Association, will conduct the majority of the remaining concerts. Dr. Stokowski is now in the Orient seeking music to bring back with him for performance in America.

### Operas in Rome Superbly Given

The following cable has been received from Rome: "After the superb rendition of Nerone at the Royal Opera House for the inauguration date, at which King Victor Emanuel and Duce Mussolini were present, Impresario Scotto gave a magnificent performance of Carmen. On March 9 Aida was given, with Giacomo Lauri-Volpi as Rhadames. The three performances given so far demonstrated the superiority over other productions given in Italy, from every standpoint, and especially scenically. The stage director, Pericle Ansaldo of La Scala, has been engaged by Scotto for the Royal Opera. The theatre was filled to capacity for every performance and the public is giving magnificent support to the efforts of Ottavio Scotto to make Rome the music center of Italy. Both Premier Mussolini and Governor Potenziani congratulated Scotto on his splendid achievement. PELLAS.

### Buhlig Plays Before Sold Out House

William Gassner, manager for Richard Buhlig, is in receipt of a telegram from Butte, Mont., which reads as follows: "Buhlig received ovation in recital here. House sold out. Extraordinary triumph." G. H.

## Herma Menth Is Essentially a Personage and Then a Musician

During Her Career as Pianist Has Toured Extensively in Recital and Appeared With Orchestras  
—To Give Recital at the John Golden Theater on March 25

Herma Menth! To meet her, be it only once, is to remember her, for hers is the type of personality which impresses itself upon the memory. As one reviewer declared recently, however skillful may be her playing, which has earned for her the plaudits of two continents, she is essentially a personage and then a musician. She is most enthusiastic, in fact, ecstatically so, about anything in which she is interested. There are no half way measures in her likes and dislikes. She is quick of speech, has an eager smile and what might be termed talking eyes. And her hair! Any description of her would not be complete without mention of that matted shock of bobbed hair, for apparently it has just as much temperament as the pianist herself. It appears that Miss Menth's father, too, had a unique personality. As Peter Menth, he was well known in Austria, not only as a boot-maker specializing in cavalry boots, but also because he adopted Hans Sachs' costume and knew most of the songs and rhymes in the twenty volumes of that famous boot-maker's collective works. He also was buried in that costume, an incident which caused considerable newspaper comment.

During Miss Menth's career as a pianist she has appeared extensively in recital, as soloist with leading orchestras, both with symphonies and with orchestras at such theaters as the Capitol in New York and the Eastman Theater in Rochester. She has toured in conjunction with the Arrio Angelus Reproducing Piano, for which instrument she has made many records, and also has a host of friends and admirers which she has won through her concert appearances. Schools and colleges throughout the country are familiar with her art, she having been re-engaged time and time again to play at such places.

Needless to say, Miss Menth frequently has had dinners, dances and receptions given in her honor, not to mention all of the class yells with which she has been greeted upon her appearances at colleges. She has been interviewed on many and diverse subjects. A reviewer for the Green Bay Press Gazette a while ago chose for his subject baseball, and the pianist immediately and with great enthusiasm

described a game which she had attended as follows: "In New York once at a baseball game everyone was cheering for—what do you call him—" she paused groping for the name and then exclaimed triumphantly—"Baby Ruth. He kicked the ball with a stick far out over the stands. I thought now the game is over, the ball is lost, but the people all stood up, cheering, and after that the game continued. I cannot understand baseball." Miss Menth's understanding of football, however, is quite different, for she characterizes such players as "artists" and states that football is a manly game and demands so much skill and intelligence and even inspiration. For the younger generation, also Miss Menth has a word of praise. She wishes she could take a few of these young Americans abroad with her to teach foreign girls to be unafraid. Miss Menth loves jazz, too, loves its rhythm and loves to dance to it. As to whether or not a woman can have a home and a career, she believes that most of them have both. All women are not artists, she states, but, if they have no art, they have business. In commenting on American audiences, Miss Menth declared that she has found them as emotional and as appreciative and grateful as any people in the world. She also likes the American hospitality and the spirit of fun which she has found prevails everywhere she goes.

Miss Menth now is in New York and on the evening of March 25 she is to give a recital at the John Golden Theater.

### Artists Everywhere

Carrie Bridewell, New York contralto, who has sung Ortrud and other big roles, is to be the special musical attraction at the Grover Cleveland Association annual exercises, Savoy-Plaza Hotel, Sunday, March 18, 3 p. m.

Dr. Clarence Dickinson will present Carl Schlegel, baritone, and John Corigliano, violinist, in a program of Music of Social Life, at the Friday Noon Hour of Music, March 16, at the Brick Church, which will include Der Meistersinger overture (Wagner), Ronde, Des Princesses (Stravinsky), Gavotte, Musette, Badinerie (Bach), Angèleus (Massenet), Rakoczy March (Liszt), all for organ; Hans Sachs' aria, Wahn, Wahn (Wagner), Why Hast Thou Forsaken Me (Dubois), for baritone; aria from Concerto (Goldmark), prelude (Bach) and Serenade Espagnol (Chaminade-Kreisler) for violin.

Herbert Gould will sing in the Bach St. Matthew Passion with the Pittsburgh, Pa., Mendelssohn Choir on April 3 and in the same master's B minor Mass with the Bach Cantata Club in conjunction with the New York Oratorio Society on May 2. He will return to Cincinnati in June for his third consecutive season of summer opera there, singing leading bass roles.

Stuart Gracey, baritone, has been scheduled for a radio engagement in Toronto, Ontario, on March 19. On April 11 the singer will appear as soloist with a choral club in New York, and on April 17 will sing with a similar organization in Orange, N. J.

Suzanne Keener, who was re-engaged by the Apollo Club of Brooklyn for its concert late in February is booked for a third tour of the Southern states this month. She is singing in Greenwood and Greenville, S. C.; Maryville, Tenn.; Ocala and Arcadia, Fla. In the spring the soprano will appear in recital in Colgate University, Hamilton, N. Y.; Philadelphia, Pa., and at the Highstown, N. J., Festival under the auspices of the Peddie School.

Phyllis Kraeuter, cellist, played for the Orpheus Club in Buffalo, N. Y., a while ago. This month she is being heard in Richmond and Craddock, Va.; Pleasant Plains, S. I., and Atlantic City, the last mentioned being a joint recital with Mary Lewis. On April 23 Miss Kraeuter and her brother, Karl Kraeuter, violinist, will give a New York recital in Town Hall.

Mieczyslaw Munz will appear as soloist at the People's Symphony Concerts, New York, on March 23, this being a re-engagement from last season. He will give two historical recitals in Lexington, Ky., shortly. On March 4 he was soloist with the Cincinnati Symphony Orchestra under Reiner.

Lydia Neebson is appearing in recital on the Cochrane Artists' Series of Johnstown, Pa., on March 22. She has accepted the position of solo soprano in the First Presbyterian Church of Bloomfield, N. J.

May Peterson has come East to appear with the Wennerberg Male Chorus in New Britain, Conn., on March 18, following engagements on the Coast and in Texas.

Boris Saslawsky sang at The Bohemians' on March 5 and was enthusiastically received. On the evening of March 20 he will be heard in two groups of numbers at The Barbizon in New York. This concert will be broadcast.

The Verdi Club, Florence Foster Jenkins, president, will present the eleventh annual Ball of the Silver Skylarks at the Waldorf-Astoria Hotel, New York, on March 28. La Traviata will be sung in costume by professionals, with orchestral accompaniment. Mrs. John McClure Chase is chairman of a committee, which will present many Tableaux Vivants in Louis XIV costumes.

Genia Zielinska, coloratura soprano, has been engaged

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to sing with the Alliance of Musical Clubs in New Bedford, Mass., on April 17.

### Katherine Goodson Triumphs in Budapest

Among the bright spots that cheer the daily round of a musical editor's life are the "English" reports of foreign correspondents. It seems selfish to keep to oneself all the pleasure of such poetic enthusiasm as some of them display, so in the case of this letter, it is published here exactly as it was received:

"Budapest.—In past years numerous excellent lady pianists visited our capital. But they were fine and well-studied cultivators rather than real representatives of piano art. In their work we could not discover humanity, but only an artistic culture embellishing the soul. This is certainly a womanly attitude. But after all the soul of a genuine artist cannot be content with the tender service of beauty, but wishes to expand itself freely and completely. Such a wholly expansive woman is Katherine Goodson in the reign of piano art. Since Elly Ney we have not heard a lady pianist of such a completely artistic temperament. Yet we must not think of an "homme-femme" personality. In Goodson's playing, we found all the charm of womanly understanding and devotion but we also felt genuine artistic passion, which wholly overpowered us. Her art reflects spirit, intelligence and pure earnestness of thinking. Nowadays, when intelligence is often used in music to display dubious refinement, we enjoy all the more to meet such a resolute and sure artist, who is not misled by the flexibility of intellect, but preserves the straight character of impressions. It is true that in Brahms' first concerto an artist does not succeed with artistic formalism. There is no place in this composition either for refined artistic effects nor for exterior piano bravours. An audience can only be convinced in this case by the power of deepness and true passion. Katherine Goodson convinced us. The public were really delighted with the interesting English soloist.

"That this composition overpowered us so strongly was greatly due, aside from the soloist, to the baton of Dohnanyi, who conducted with unsurpassable congeniality. Further items on the program were Ravel's Rhapsodie Espagnole and Haydn's third symphony, a beautiful work full of eternal youth. The audience was, as it always is at such a concert as this, large and full of enthusiasm.

"After this great success, the public crowded to hear Goodson's piano recital. The program offered exclusively works of Chopin. With the interpretation of the two celebrated Sonatas (in D minor and B flat minor) and the Scherzo in B minor the artist fascinated her audience. This evening Katherine Goodson again displayed the qualities mentioned above and upheld the splendid impression made upon public and press alike at her previous performance. She is indeed a rare light in her field."

### An International Benefit

An International Gala Concert is to be given at Carnegie Hall on March 27 for the benefit of the musical department of the American Academy in Rome and the National Music League. Five conductors of various nationalities will conduct the Philadelphia Orchestra in a program of music from six countries. The conductors scheduled to appear are Toscanini (Italy), Goossens (England), Bodanzky (Germany), Arbos (Spain), and Damrosch (France as well as America).

### Yost Acquires Rare Guadagnini

Gaylord Yost, composer-violinist and founder and first violinist of the Yost String Quartet, recently acquired from the Rudolph Wurlitzer collection of rare violins an unusual specimen of the work of J. B. Guadagnini. The instrument is one of the master's best tonal period and was made in 1770 at Turin. It is in a perfect state of preservation with practically all of the original varnish intact.

### Kahn Gives Several Recitals

Julian Kahn, cellist, was one of the winners this year in the Walter W. Naumburg Musical Foundation auditions, under whose auspices he was given a New York recital at Town Hall, February 27, has recently played in concert in Brooklyn, N. Y., Stamford, Conn., and Bloomsburg, Pa.

### Lenox Quartet Plays at Mannes School

There was an evening of chamber music on March 5 at the David Mannes Music School offered by the Lenox String Quartet. The program consisted of Bloch's Paysages, Haydn's quartet in G major, and the Cesar Franck quintet, in which Frank Sheridan played the piano part.

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# Philadelphia Orchestra Presents Russian Program With Gitta Gradova, Soloist

Toscanini Conducts New York Philharmonic in Memorable Program—Lea Luboshutz Gives Recital Assisted by Ensemble of Pupils—Maria Koussevitzky Enacts Artistic Eugen Onegin Role.

PHILADELPHIA, PA.—The program presented by the Philadelphia Orchestra, Pierre Monteux conducting, at concerts on March 9 and 10 and the tenth Monday Evening Concert on March 12, was composed entirely of Russian music. Rimsky-Korsakoff's Tone Picture, Sadko, was the first offering. Although this work is not one of the composer's greatest compositions (having been written when he was only twenty-three years of age) it is enjoyable and descriptive, and was well played by the orchestra.

The soloist of the evening was Gitta Gradova, who offered the Rachmaninoff concerto, No. 2, in C minor. This concerto is eminently pianistic and was played with noteworthy skill and understanding. This young pianist possesses the ability to command a wealth of power, both tonal and interpretative, and she proved her technique adequate for the heavy demands which this work makes upon a soloist. The first movement recalls the popular Rachmaninoff Prelude in its use of heavy chords over a repeated bass tone while in rhythm the last movement recalls the G minor Prelude. In the middle movement, adagio sostenuto, Miss Gradova exhibited a tone of remarkable depth and richness, while her interpretation was masterly. Her recalls were many and enthusiastically demanded. Mr. Monteux provided a beautiful orchestral accompaniment for the number.

Tchaikovsky's fourth symphony held the final place on the program and was artistically read and played. As always, the scherzo (pizzicato ostinato) proved highly pleasing to the audience. In point of performance, however, the first two movements, if not better, done. Marcel Tabuteau's lovely oboe solo part in the opening of the second movement was delightful. The entire work received a scholarly interpretation from Mr. Monteux and fine execution from the orchestra.

## NEW YORK PHILHARMONIC

Arturo Toscanini made his final appearance in Philadelphia this season on March 5 at the Academy of Music, when he conducted the New York Philharmonic Orchestra in a concert that will long be remembered by those who heard it. Many were turned away.

To the opening number, overture to The Barber of Seville by Rossini, he gave an unusual degree of delicacy and freshness, most delightful. Beethoven's Pastoral Symphony held second place, receiving an interpretation which seemed altogether masterful. The tenderness and sweetness of the first two movements, followed by the carefree and happy mood of the third, were beautifully contrasted with the tempestuous thunder storm, only to be followed by the spirit of reverence in the final movement. The interest of the audience was held to the last note. Debussy's La Mer, so recently heard here under Monteux's inspired baton,

proved inspiring under the masterly hand of Mr. Toscanini, who gave an individual reading of this great orchestral composition. The prelude and finale to Tristan and Isolde by Wagner proved a splendid climax to a program already filled with interest. Mr. Toscanini presented this number in such a masterly way that the audience was moved to an outburst of applause that continued until after the members of the orchestra had left the stage, when the great conductor was again called out. Especial praise must be accorded R. M. Wilson, second flutist, who, with no rehearsal, played the difficult part of the first flutist, who had been suddenly taken ill.

## LEA LUBOSHUTZ IN RECITAL

The ninth faculty recital at the Curtis Institute of Music was given on March 7 by Lea Luboshutz, violinist. The program opened with the concerto in A minor, No. 1, by Bach, in which Mme. Luboshutz was accompanied by an ensemble composed of her pupils and those of Mr. Bailly and Mr. Salmond. It was splendidly done and the ensemble showed the result of excellent training. Following this number, Mme. Luboshutz, and nine of her pupils played the Bach-Kreisler Præludium in unison. It produced an excellent effect and was very well performed. Harry Kaufman accompanied this number as well as the remaining selections on the program. The difficult Prokofiev concerto in D major, op. 19, held next place on the program. This concerto presents many difficult technical problems, but Mme. Luboshutz surmounted them with ease and artistry. The Vieuxtemps concerto in A minor, op. 37, was played without stops between the movements, and also proved the soloist's remarkable facility and finish. A group of four numbers closed the regular program—Prayer from the Te Deum by Handel-Flesch (in which a powerfully deep tone was produced from the wonderful Stradivarius violin), Rubin Goldmark's Witches Sabbath, Berceuse by Gretchaninoff (which was repeated), and the Danse Espagnole from La Vida Breve by DeFalla-Kreisler. The enthusiasm of the listeners was undimmed even after the third encore.

## MARIA KOUSSEVITZKY

Maria Koussevitzky sang the role of Tatiana in the Russian opera, Eugen Onegin, presented by the Philadelphia Grand Opera Company on March 8 in the Academy of Music. Mme. Koussevitzky's voice was beautiful and used with an artistry and finish that proved enjoyable. No less impressive was her fine acting.

Fabien Koussevitzky was conductor for the evening and achieved a remarkable performance. The orchestral part is an important one in this opera, and the choice of Mr. Koussevitzky was a happy one. The choruses showed some excellent training at his hands also.

M. M. C.

## Dayton Westminster Choir Honored by Congregation

Members of Dayton Westminster Choir were guests at a dinner arranged in their honor by the Westminster Presbyterian congregation on the evening of March 5 in the dining rooms of the great church edifice. The church congregation takes pride in the fact that the Westminster Choir is becoming a pattern for similar organizations in the United States. The dinner was arranged to express this congregational appreciation. More than two hundred were seated at the long tables.

Dr. Peter Lutkin, dean of music of Chicago Northwestern university, who had paid a visit to the Westminster Choir school classes during the day was the chief after dinner speaker of the evening.

Among those seated at the speaker's table were John Finley Williamson, director of Westminster choir; Martin H. Hanson, New York impresario; Mrs. H. E. Talbot, financial backer of the choir; Rev. Hugh I. Evans, pastor of Westminster Presbyterian Church and toastmaster of the evening and Charles M. Kelso, a Dayton backer of the choir who made its early progress possible.

"Dayton is much to be congratulated in the possession of Westminster Choir. It has placed the city on the map. Do not let it depart from your midst," said Dr. Lutkin during his address which was entitled "Church Music." The noted hymnologist and composer centered his address about two phases of church music, congregational and choral, both of which he believes add greatly to the spiritual life of the church.

"A rich, warm tone, large in volume and of exceptional beauty in broad cantilena was the outstanding feature of a violin program furnished by Ilza Niemack. This wealth of voluptuous tone lent distinction to that ancient war-horse, the Chopin-Wilhelmj Nocturne, which was altogether delightfully interpreted."—*New York Evening World.*



**ILZA NIEMACK**  
Violinist

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## Clarence Cameron White, Composer

Clarence Cameron White, violinist and composer, has had the courtesy to send the MUSICAL COURIER a prospectus with a brief biographical sketch and a list of his works. The sketch of his life says that he is perhaps best known to the American public as a concert violinist but has recently begun to attract attention as a composer. He was awarded this year a first prize for distinguished achievement by the Harmon Foundation. He is a product of the Oberlin Conservatory of Music and studied composition with the late Coleridge-Taylor in London. His compositions have

been played by many distinguished artists, among them Fritz Kreisler, Albert Spalding, Zacharewitsch and Jacques Gordon. He has published a long list of works for violin, voice and orchestra, and has issued a book of Negro spirituals.

## Philadelphia Planning New Opera House

Mrs. Josef Leidy, president of the Philadelphia Grand Opera Company, announces that the proposed new home in Philadelphia for opera, symphony concerts and similar events, has reached the stage of architect's plans and a definite scheme for financing. The site for the building is understood to be on the Parkway and that about \$5,000,000 will be spent on land and building and \$2,000,000 additional for endowment. It is planned to have a large auditorium seating about 3,500 or 4,000 and a smaller one with a capacity of about 1,500.

## James Haupt Sings in Pawling

James Haupt, known to "listeners-in" as the tenor half of the Hoover Honeymooners, sang for the Pawling School in Pawling, New York, on February 18. Ay, Ay, Ay, the well known Argentine love song, was so enthusiastically received that it was repeated. This was a reengagement.



Photo by Apeda

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## RECENT BOOKINGS

- February 10—Schenectady, N. Y.  
 " 22—Emanu-El Choir, Town Hall, New York  
 " 24—Elijah, Handel-Haydn Society, Boston  
 " 29—Jeddo Highlenden—WJZ, New York  
 March 1—Recital—Buffalo, N. Y.  
 " 12—Fredericksburg, Va.  
 " 13—Farmville, Va.  
 " 15—Millersville, Pa.  
 " 16—Schenectady, N. Y. (Reengagement)  
 " 17—Wellsville, N. Y.  
 " 19—Bradford, Pa.  
 " 20—Warren, Pa.  
 " 21—Kent, Ohio  
 " 22—Grove City, Pa.  
 April 28—Soloist with Cleveland Orchestra, Ottawa, Canada  
 " 30—Judas Maccabaeus—Ottawa, Canada  
 May 8—Aida—Fitchburg, Mass.

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## Music and the Movies

### A Year of Music at the Roxy

The first anniversary of the Roxy Theater also marks a milestone in musical achievement. In this sphere which has come to be so important a part of motion picture entertainment, S. L. Rothafel has pointed a way to new standards and new accomplishments. Various ideals of this enterprising pioneer have found their realization at the Roxy Theater.

With the Roxy Symphony Orchestra of 110 musicians as the backbone, and the chorus, the ballet, the soloists and the three-console organ in support, Roxy has created productions on an artistic and elaborate scale never before attempted in a motion picture theater.

Standing out among the productions of the year are several created expressly for presentation on the Roxy stage. Joan of Arc, a lyric pageant by W. Franke Harling, depicting the life of the French saint, and The Gay Musketeer, an operetta based on Dumas' famous novel, show the diversity of types among the presentations.

Mr. Rothafel ventured right into the field of experiment when he gave the Concerto for Jazz Band, also by W. Franke Harling. Mr. Harling used the jazz band on the stage as most composers use soloists, to an accompaniment of the symphony orchestra in the pit. Musical experiment in a movie theater is a decided departure, but Mr. Rothafel thought it would not be out of place, and the response of the audience justified its being tried. It was he who suggested to Mr. Harling the idea of composing the jazz concerto, and the score is dedicated to Roxy.

The engagement of Mischa Levitzki for two weeks was another triumph. The celebrated pianist played at every performance. It was his last appearance in America prior to his world tour, and motion picture audiences were treated to an event never equalled before.

The Voice of the Chimes, The Adoration and other similar presentations brought into effective use the choral stair-

ways on either side of the proscenium arch. The use of this distinctive architectural feature of the Roxy Theater, justified calling it The Cathedral of the Motion Picture.

The Sunday morning symphony concerts have already, in less than five months, taken their place among the events of New York's musical season. The type of music played and the prominence of the soloists engaged for the series put the Roxy Orchestra in a class with the leading orchestras of the country, under the skilled baton of Erno Rapee.

The world's leading artists were brought before these motion picture and music lovers. Margaret Matzenauer, Louis Graveure, Johanna Gadschi, Dusolina Giannini and Joseph Szigeti are a few of the soloists who have embellished the programs of the Sunday concerts. Moissi, considered by many the greatest actor on the stage today, was specially engaged for a musical recitation.

During the eighth concert of the series, the baton was handed over to Percy Grainger who was the soloist of the program, and he conducted his own compositions.

The institution of symphony concerts for motion picture audiences is, in Mr. Rothafel's opinion, the foreshadowing of a greater affinity between the two forms of entertainment. After a year of experimenting with higher forms of music as an accompaniment of the screen, the popular response has shown him that what a short time ago was considered a departure is becoming a necessity.

### Roxy's

It is indeed a de luxe performance which Roxy is presenting at his theater this week in celebration of the first anniversary of the birth of the cathedral of the motion picture. Mr. Rothafel bases the assertion that the Roxy Theater is the greatest theater in the world on the records which it has maintained for audiences and receipts. It appears that six and one-half million people have attended the performances at this theater since its opening one year ago and that more than five million and a half dollars have been taken in at the box office. Programs of an unusually artistic type have been presented, and in his message to Roxy patrons Mr. Rothafel (who, of course, as everyone knows, is Roxy himself) states that he and his associates will go on as they have done, giving their best, so that their future achievements may outshine previous efforts.

The elaborate program this week contains something in which is bound to appeal to the greatest variety of tastes, from the opening invocation by Leslie Stowe, to the conclusion of the feature motion picture, Dressed to Kill, it is apparent that the enjoyment of the audience has been taken into consideration. There are selections from opera; the cathedral choir is heard; there is dancing of various kinds and type; three organists give an ensemble number, and there is the usual silhouette. All of these offerings are costumed appropriately and with good taste, and the lighting effects are of the high standard which have been maintained at this theater. The review, Hello Everybody, enlists the services of the orchestra, the ensemble, ballet corps and Roxyettes, Renoff and Renova, Lillian La Tonge, Gladys Rice, Frances Mann and Frederick Carpentier, and is a most spectacular affair. The cinema attractions also include the pictorial review and the movietone.

### Mark Strand

An excellent cast features a good picture at the Mark Strand Theater this week. Billie Dove, as lovely as ever, Larry Kent and the inimitable Lowell Sherman unite their respective talents in making The Heart of a Follies Girl one of the most likeable picture stories seen at the Strand in some time. Not that the screen play by Adele Rogers St. John is a great picture, but it has a sweet theme and the three talented stars are most satisfactory.

Billie Dove, as the Follies Girl who spurns the attentions of the wealthy Lowell Sherman in favor of his poor but handsome secretary, Larry Kent, gives one of her finest screen interpretations. Larry Kent is not only one of filmland's recent additions to its rather thin ranks of manly looking heroes, but is also a fine actor. Of course, adjectives ran out long ago in describing Lowell Sherman; he is superb both on the stage and screen.

Alois Reiser conducts the Mark Strand Symphony Orchestra in excerpts from The Fortune Teller. Billy Randall, as a street violinist who dances while he draws his bow, is excellent. Allan Prior, popular musical comedy tenor, sings a group of new songs including Irving Berlin's latest, I Can't Do Without You. The Night Club Gypsies playing seven accordians provide some real syncopation to which James and George Trainor do some soft-shoe stepping.

The Mark Strand Topical Review and an amusing Will Rogers Travelogue complete the bill.

### Colony

The feature picture at the Colony Theater this week is The Count of Ten, with Charles Ray and a strong supporting cast. It is a ringside romance of a prize fighter who sacrifices his chances for the championship because of his great love for his wife. Her Only Husband (Keeping Up with the Joneses), the comedy picture, a nature scenic, entitled A Fairy Foreland, the Colony Pictorial News, and Sage Brush Sadie, a cartoon, complete the screen attractions. The program opens with an overture followed by

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O' Ya Ya, a Paul Whiteman favorite, Popular Medley, arranged especially for Felix Monford, the banjo soloist, and Baltimore, played by the Colonians, under the baton of Josef Cherniavsky. An organ solo, Jazziana, by Mr. Halpin, completes a really good program.

### Fifty-fifth Street Cinema

We have often wondered why Sweden has not produced great photoplays. In literature and the drama, Swedes have taken big rank, but apparently they have been slow to react to the newer art of the cinematograph. This week our doubts were resolved in seeing The Heart of a Clown, produced in Sweden by A. W. Sandberg, with Gosta Ekman, Karina Bell and Jacques de Feraudy. The picture has many technical points of merit good acting, excellent settings, but with all that it is just a bit of Hollywood hokum in a gaudy dress.

In the progress of the plot not a single bit of "drammer" is spared the audience. The husband-deserting wife is deserted by her faithless lover, a broken man is brought to life and ambition again by the gentle touch of a child's hand, the unyielding father locks his door upon his unchaste daughter, and finally the villain drops dead saving the wronged husband from the mortal sin of murder. And this is why Sweden has yet to produce a great photoplay.

The high spot of the evening's entertainment is an adventure film, being an unusual photo record of Capt. Hurley's visit to strange tribes on some of the unexplored islands of the Malay Archipelago. There are thrills enough in it to supply a dozen plays.

JOSEPHINE VILA.

### Roma Entertains for Ravel on His Birthday

Lisa Roma entertained at dinner and a birthday party in honor of Maurice Ravel's fifty-third birthday, March 7, at her home. The following guests came later for coffee and the always delightful ceremony of cutting the birthday cake: Mr. and Mrs. Richard Heimann, Mr. and Mrs. Tullio Serafin, Mr. and Mrs. Berthold Neuer, William Guard, Giuseppe Bamboshek, George Gershwin, Lucy Bogue, Alfred Human, Mr. and Mrs. William May Wright, Mr. and Mrs. Paul Kochanski, May Sinsheimer, Marion Bauer, Mr. and Mrs. George A. Bocandé and George Lake.

Miss Roma, who has been on tour with Ravel, interpreting his songs, has appeared as soloist with the Boston, Chicago, Cleveland and San Francisco symphony orchestras, with Ravel conducting. She has also appeared in concert, with the composer at the piano, in New York City, Boston, Chicago, Cleveland, San Francisco, Los Angeles, Denver, Minneapolis, Vancouver and Portland. The second half of the tour, which began on March 12, will take Mr. Ravel and Miss Roma to Kansas City, St. Paul, Toronto, Montreal, Boston, Buffalo and Houston.

Miss Roma has received everywhere the unqualified praise of the press, and Ravel speaks of her as a "singer, musician, artist."

### Philadelphia Hears Otello

The Pennsylvania Grand Opera Company gave an interesting performance of Verdi's Otello at the old Manhattan Opera House on March 11. Giovanni Zenatello, in the title role, gave a powerful performance, both vocally and histrionically. He was a vital, arresting figure throughout. He was supported capably for the most part by a cast including Maria Mickita, a sweet and tuneful Desdemona; Joseph Royer, who made an unconvincing Iago in spite of the high quality of his singing; and Giuseppe Reschiglian, as Cassio. The scenic effects were uniformly realistic and the costuming designed with rare taste. Otello's costumes in particular were highly artistic and colorful. Dr. Artur Rodzinski made an excellent conductor.

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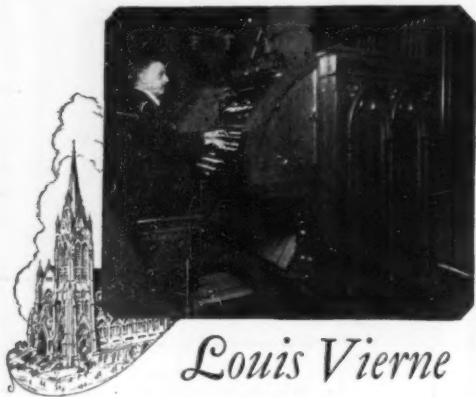
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**William Kroll in Recital March 21**

William Kroll is one of the comparatively small number of musicians now resident in New York, who was born here, an actual son of Manhattan. His father, born in Warsaw, was of a Polish family who had been, for several



Harold Stein photo

WILLIAM KROLL

generations, almost to a man, professional musicians. Following the family tradition, William Kroll commenced to fiddle as soon as he was old enough to hold "the box" and "draw the bow," guided naturally by his father, who was a violinist.

In California, where they had gone in search of health for the father, William played to his first public audience, just before reaching his fourth birthday. A year later, following his father's death, the boy and his mother returned to New York. Here he studied earnestly with Ernest Bauer, until he was taken to Berlin, in his tenth year, excepting for the few months in which he attended the Institute of Musical Art, working with Artur Argewicz.

Arrived in Berlin, Kroll found his way quickly to the attention and interest of Henri Marteau. Marteau taught him privately for several years, winters at his Berlin residence, summers at his country place. Then he entered him at the Hochschule.

And then came the war. Henri Marteau was interned in Germany. It became expedient for Americans to get back to America.

For a couple of years, along between fourteen and sixteen, Kroll was without instruction. Within that interval he gave two public recitals at Aeolian Hall, making an impression which is clearly expressed by the critic of the Mail and Express of that day, in the following quotation: "The exploitation of youthful prodigies on the concert stage is usually a dangerous pastime. Occasionally, however, a young musician in the normal process of his development, is well worth hearing, particularly if the result is encouraging to his future work. The violin recital given by William Kroll, a boy of fifteen, at Aeolian Hall last evening, was entirely justified from this point of view. This youngster, who is a pupil of Marteau, already has a splendid foundation upon which to build up his career. His style is very correct, his tone, while immature, is good, and he shows in general, a sound musical intelligence. There is nothing of the freak in this boy. His is a sane and healthy talent which, with a few more years of study, should develop into a real virtuosity."

William Kroll was about sixteen when he played for the late Franz Kneisel. Mr. Kneisel was pleased, and summer being at hand, he made arrangements to include the boy in that group of students who always followed him to Blue Hill, Me. In the fall, Kroll entered Mr. Kneisel's class at the Institute of Musical Art, and four years later received from the Institute the Artists' Diploma, the medal for "Highest Honors" and the Loeb Prize.

Since 1921 William Kroll's name has been familiar to concert-goers as the violinist of one of the most distinguished of our chamber-music groups, the Elshuco Trio of New York.

On March 21, he will be heard in recital at Carnegie Hall, in a program of interesting and unhackneyed variety.

**American Institute Junior Recital**

The midwinter recital by junior students of The American Institute of Applied Music, Kate S. Chittenden, dean, at Steinway Hall, offered twenty-one numbers, embracing piano, violin, cello and a string ensemble, played by boys and girls, pupils of the following teachers: Mesdames Ferguson, Crosby, Miller, Smith, Richardson, Nugent, and Messrs. Sherman and Moore. The young people all showed vigorous application, which, under the instruction they received, resulted in music well performed and highly enjoyed.

**Liszniewska Again Returns to Culver**

Marguerite Melville Liszniewska recently gave a lecture recital before the cadets at Culver Military Academy in Culver, Ind., this being her third engagement at the School. Mme. Liszniewska is a favorite with the Culver student body as well as the officers and their wives, who make the artist's yearly visit a social occasion as well as a musicianly one.

**Mannes Gives Final Orange Program**

A program of Music of Legends and Fairy-Tales, on March 13 concluded the year's series of Young People's Symphony Concerts at Orange, N. J., under David Mannes, and included Mendelssohn's Wedding March from Midsummer Night's Dream, Wagner's Song to the Evening Star from

Tannhäuser, Ravel's Chinese Dance from the Mother Goose Suite, the Ride of the Valkyries, Liadov's Dance of the Gnats, Rimsky-Korsakoff's Flight of the Bumble-Bee, and Wagner's Entrance of the Gods into Valhalla.

**Flowers and Wreaths Greet  
Menzelberg on Return****Conducts Novelties—Levitzi's Amsterdam Debut**

AMSTERDAM.—Flowers, wreaths and wild applause greeted Dr. Willem Mengelberg, when he appeared to conduct his first concert here, after his return from America. A speech of welcome was delivered by Roell, chairman of the Concertgebouw committee, after which the conductor raised his baton and gave his hearers an evening of rare enjoyment. Vivaldi's Concerto grosso, with Zimmermann, Hermann and Loevensohn playing the double violin and cello parts respectively, was a worthy beginning. It was followed by a novelty, a concerto by Vittorio Rieti. This work aroused the casual curiosity which anything new affords, but proved to be of a banal mediocrity, although a certain amount of technical equipment was revealed. The sparkle of its execution made up somewhat for its lack of originality and was undoubtedly responsible for its warm reception. The evening ended with Tchaikowsky's Pathetic Symphony, and here Mengelberg outdid himself in his powerful handling of the work.

**CASELLA'S LA GIARA HEARD**

Casella's La Gira, which is dedicated to Mengelberg, was played for the first time on the following Sunday afternoon, and we felt that, given in its proper sphere (it is written as a ballet and not a concert number) it would show to better advantage. Its curious mixture of traditional and modern idioms gives one the impression that Casella is his natural self when he does not strive for novel effects, and it is in the old familiar paths that one discovers a buoyant charm. The Sicilian song (part of this Suite) was admirably sung by Louis van Tulder, who later in the day delighted us further with his rendition of the Lied van den Hop by Diepenbroek. Beethoven's second symphony came last, and aroused a storm of applause.

Bruckner's ninth (unfinished) symphony and Brahms' violin concerto played by Louis Zimmermann, made up the program for Mengelberg's third concert, and not only was this gigantic work of the Austrian composer given a magnificent performance, but the soloist of the evening received a well-earned ovation.

**LEVITZKI MAKES ANOTHER DEBUT**

A few days later Weber's Oberon overture, beautifully played; Wagner in various moods, warmly and vigorously interpreted; and the G minor piano concerto of Saint-Saëns, played by Mischa Levitzki, provided an afternoon of perfect enjoyment. It was this pianist's first appearance here, and his extraordinary qualities were immediately recognized. Under Mengelberg's magic suggestion the orchestra played superbly.

The German lieder and opera singer, Eva Liebenberg-Kam, gave a recital here, causing a sensation. She has a warm contralto voice of extreme beauty, and well understands how to use it, as she fully demonstrated in works by Brahms, Schubert, and Wolf. Several songs by Hugo Rasch (her teacher) although not of striking originality, were sung with great taste.

The young American violinist, Eugenia Wellerson, again scored a great success here, this time with the Tchaikowsky concerto with the orchestra, under the leadership of Max Fiedler.

**Saint Cecilia Club Concert March 27**

Victor Harris will conduct the last concert for this season of the Saint Cecilia Club, 125 women, in the ballroom of the

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Waldorf-Astoria on March 27. The program will include, as usual, first performances of several works specially written for this organization. The club will be assisted by The Little Symphony, George Barrere, conducting.

**Gisella Neu's Teacher Opens N. Y. Studio**

Prof. A. H. Truck, formerly a violin instructor in the Paris conservatory, has recently opened a New York studio,



PROF. A. H. TRUCK

in addition to his studios in Brooklyn and Newark, N. J. A pupil of Joachim in Berlin, Dont in Vienna and Massart in Paris, Prof. Truck combines in his method the best features of teachings of those great masters of the violin.

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Exhibited a voice of much natural beauty. She sang with intelligence and evident appreciation of the significance of the texts. There was much applause.—Boston Globe.

Revealed a smooth, mellow voice. She was heartily welcomed for her singing.—Boston Transcript.

**WITH WOMEN'S SYMPHONY ORCHESTRA OF CHICAGO**

Ethel Leginska, Conductor

February 5, 1928

With Leginska's modern and individual Six Nursery Rhymes she was successful, catching mood and atmosphere with best results.—Chicago Evening American.

These songs have humor of a dainty sort and grace of line. They were admirably sung by Mme. Newcomb. The public liked them.—Chicago Herald-Examiner.

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## Music Notes From Coast to Coast

**Alliance, Ohio.** E. Laurence Allen, formerly director of the Mount Union College Conservatory of Music is now head of the newly founded Allen Institute of Music, also located in this city. Less than a year old the new institute is rapidly growing and now has practically a capacity enrollment. The faculty includes E. Laurence Allen, teacher of piano, organ and theory. Prof. Allen has studied piano with Glenn Dillard Gunn and Walter Spry of Chicago, Arthur Newstead at the Peabody Conservatory of Music, Baltimore; organ with Clarence Eddy and Wilhelm Middleschulte, Chicago, Gaston Dethier, New York, and Arthur Kraft of Cleveland. Mr. Allen also studied at Monmouth College Conservatory, the Institute of Musical Art and Columbia University, both of New York City. Franklyn Carnahan, guest teacher at the Institute is a Cleveland musician. As a pupil of Victor Heinze of Berlin, Maurice Dumesnil of Paris and Alberto Jonas of New York he has obtained excellent training and is widely known through this section of the country as a pianist and pedagogue.

Mrs. Eb. M. Jones, Jr., teaches voice and is a pupil of Mme. Rita Elandi and Lila Robeson of Cleveland. She has also studied in Chicago with Oscar Saenger and Harold B. Maryott. Kenneth M. Bailey, graduate of the Danna Institute of Music, Warren, Ohio, teaches violin. Miss Fern Miller and Ida King are also on the faculty as piano teachers. Miss Miller, who specializes in teaching children, is aided by Mrs. E. Laurence Allen, in the Kinsella Method. During the summer session of the Allen Institute of Music, Hazel Gertrude Kinsella, prominent as a musical educator and founder of the Kinsella Method of teaching children, will teach. Miss Kinsella was here last season at the opening of the new school of music.

Plans are under way for the observance of National Music Week in May by the various organizations in this city. Under the direction of Mrs. R. L. Rutledge, president of the Mount Union College Women's Club, Pinafore is to be presented in the high school auditorium, two consecutive evenings. Students in the Conservatory of Music at the college are to have the principal roles. Mrs. Rutledge, widely known in musical circles, was formerly Ann Stainer, head of the voice department at Penn Hall, Chambersburg, Pa. As president of the Alliance Music Study Club, Mrs. Rutledge is also planning an open meeting and an special program for that organization during National Music Week. M. G.

**Ann Arbor, Mich.** Through the auspices of the University Musical Society, of which Charles A. Sink is president, and Earl V. Moore musical director, Ann Arbor music lovers have been enjoying a season of outstanding music events. Since the Christmas vacation several concerts have taken place in Hill Auditorium, attended by audiences averaging nearly five thousand people.

Paul Kochanski, Russian violinist, assisted by Pierre Luboshutz, pianist, made his initial Ann Arbor appearance, and was exceedingly well received. The St. Olaf Lutheran Choir, directed by F. Melius Christiansen, presented an artistic program that was met with hearty response. Walter Damosch led the New York Symphony Orchestra in a remarkable program, at which John Erskine, well known man of letters, appeared in the role of piano soloist, playing Schumann's concerto in A minor. Myra Hess, pianist, made her local debut in a program that made many friends for her. The final pre-festival concert was given by Feodor Chaliapin, assisted by Max Rabinowitch, and proved a memorable performance.

Musical Ann Arbor is much interested in the forthcoming festival which is to be held in Hill Auditorium on May 16, 17, 18 and 19. There will be four evening concerts, with matinees on the two final days.

The University Symphony Orchestra, Samuel Pierson Lockwood, conductor, with Maud Okkelberg, pianist, gave a concert at which works by Beethoven, Mendelssohn-Jungnickel, Beethoven and Grieg were played. The same organization gave another interesting program, assisted by Mabel Ross Rhead, pianist, recently.

A number of interesting recitals have been given this season by pupils of the Ann Arbor School of Music. Announcements have been made that the summer session of the school will be held from June 25 to August 5.

Interest is centering in the state contest for high school musicians and musical organizations, to be held in Ann

Arbor May 10 and 11 under the auspices of a state-wide committee headed by Ada Bicking, state supervisor of music. Upon invitation of the University School of Music and the University of Michigan, the initial state contest, which it is hoped will become an annual affair, will take place in Ann Arbor. Upon this occasion about four thousand young musicians from the high schools of the State of Michigan are expected in Ann Arbor. The event will cover two days and during the afternoon of the first day the four thousand young artists will be massed in one group for a concert in the Yost Field House.

Through the cooperation of the University School of Music, music dealers, and music teachers of Washtenaw County, a piano playing contest has been under way for some months. Three hundred of the young contestants were guests of the University Musical Society at a concert provided by Myra Hess, and on February 17 semi-finals for juniors were held at the University School of Music Auditorium. Among prizes that have been announced is a scholarship of \$100, offered by the University School of Music. As a further encouragement to these young musicians, a recital for all the contestants will be given early in April by Guy



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The New York World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Maier of the piano faculty, under the auspices of the University School of Music. F. B.

**Boston, Mass.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Cleveland, Ohio.** Walter Gieseking made his first local appearance in a piano recital at Masonic Hall, under the management of Giacomo Bernardi. He was assisted by a chorus of five hundred voices from local singing societies under the leadership of J. Arthur Nusser, and his program was made up of Bach, Beethoven, Chopin, Schubert, Debussy, Ravel and Liszt works. Numbers contributed by the chorus were by Mohr, Jungst, Kromer, Ehrgott, Othengraben and Baldamus, and in these they were assisted by Marie Simmelink Kraft, contralto, and Albert Reimenschneider and Enna B. Tobold, pianists.

Madeleine Monnier, French cellist, gave a recital at the Cleveland Institute of Music as the twenty-first artist in the course on Comparative Arts. She was ably accompanied by Arthur Loesser of the Institute faculty.

Returning from a triumphant southern tour which included an appearance in Havana, the Cleveland Orchestra gave the first concert since its return, with Nikolai Sokoloff conducting and Rafael Diaz as soloist. Brahms' fourth symphony began the program, and Chausson's symphonic poem, Viviane, was given its first local hearing. Mr. Diaz chose for his big number Le Reve from Manon and presented four additional songs with orchestral accompaniment. E. C.

**Dallas, Tex.** The English Singers contributed one of the most unusual and highly entertaining programs of the season at their appearance at McFarlin Memorial Auditorium, as the first in a series which makes up the Southern Methodist University concert course. The group acted as excellent proof that there is a sense of humor which has come out of England. The London accent was highly pleasing and seemed to facilitate the ease of the songs.

Daisy Polk, local soprano, who has been praised by Chicago critics, was presented in a Jenny Lind recital by Mrs. Eugene Locke honoring a group of guests at the Dallas Woman's Club. Miss Polk has had the Castle Garden costume almost identically reproduced and looks much like the Swedish Nightingale. Her numbers are chosen with care so as not to seem incongruous with the character.

John McCormack, perennially welcomed by packed houses, received the same tribute at his appearance locally at the Fair Park Auditorium. He added Mother Machree, Love's Old Sweet Song, Just for Today, and others as encores. Lauri Kennedy, cellist, received hearty applause following Popper's Hungarian Rhapsody. Edwin Schneider as usual gave a faultless accompaniment. One of the outstanding selections was the Panis Angelicus in which the singer was aided by Kennedy and Schneider, and also by Carl Wiesemann, Dallas artist, at the organ.

On the same evening that McCormack appeared the Dallas Sunshine Club presented a group of local artists at the City Temple in a recital of songs and instrumental selections. The artists who appeared were Mrs. Albert Smith, soprano; Noel Burns, tenor; Evan Evans, baritone; Mrs. Walter Fried, violinist; Miss Julia Graham Charlton, pianist; Katherine Hammons, organist; and Mrs. Phillips Jones, accompanist. In addition to solos, there were duet numbers by Mrs. Smith and Mr. Burns. There was a gathering that comfortably filled the auditorium.

The Dayton Westminster Choir was presented in concert at the Fair Park Auditorium under the local direction of J. Abner Sage and Ray Stinnett. The choir was most impressive and the directing of John Finley Williamson was restrained and effective. One of the students of the Southern Methodist University School of Music has been received as a student in the Westminster School in Dayton in the person of Frances Mitchell, of Maria, Tex. The solo portions were taken by Lorraine Hodapp, whose soprano voice is of such timbre to thrill continuously. The special high point of the evening was in the rendition of Dvorak's Goin' Home, from the New World Symphony.

Notice has been received of the debut recital of Alice Holcomb, Dallas violinist, as soloist for the Chicago Little Symphony Orchestra recently. Miss Holcomb is a daughter of Jeff Holcomb, for many years a professional violinist and orchestra soloist of this city. Miss Holcomb is but sixteen years of age. She has appeared as soloist for theater prologues a number of times.

Mrs. J. Roscoe Golden, mezzo-soprano; Elizabeth Gay Jones, pianist; and the Schubert String Players under the direction of Walter Paul Romberg, violinist, were presented by the Schubert Choral Club at its latest twilight musicale at the Palm Garden of the Adolphus Hotel. Kenneth MacDonald, baritone, accompanied by Mrs. Edna W. McDonald, opened the program. The string players include twelve junior members of the Choral Club.

The Schubert Choral Club entertained with a musicale honoring the birthday anniversary of Franz Peter Schubert for whom the club was named, at the Scottish Rite Cathedral, at which time an all-Schubert program was given. The Dallas Men Singers, a newly organized chorus group under the direction of Curt Beck, was heard in its first public concert. Inez Hudgins was accompanist for the Men Singers. The solo artists for the occasion were Mrs. Albert Smith, soprano, and Mrs. James L. Price, organist, and president of the Texas Federation of Music Clubs. Julius Albert Jahn directed the Schubert Club in a group of numbers including the much loved Ave Maria with Myrtle McKay at the piano.

The Cecilian Club, at its monthly twilight recital at the Baker Hotel, presented a newly assembled string quintet including well known local solo artists. Robert J. Pratt, violinist, is director, and others are Richard Hayes, second violin; Loys Johnson, viola; Jose Banuelos, cello; and Fred Moon, contrabass. The favored selections were Donatelli's Madrigal and Schubert's Marche Militaire.

The Hart House String Quartet, with Geza De Kresz as soloist, appeared in concert as a part of the Southern Methodist University course at McFarlin Auditorium under the local direction of Paul Van Katwijk, dean of the School of Music. The quartet was received by a larger audience than has attended any other attraction since the beginning of this

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## Music Notes From Coast to Coast

(Continued from page 36)

series last year. Dean Van Katwijk was accompanist for the soloist in a trio of excellent numbers. The quartet was pressed into giving encores in spite of rather lengthy numbers. The event drew virtually the entire circle of local musicians.

Alberto Salvi, internationally known harpist, was presented in a salon recital for members of the Dallas Woman's Club at their beautifully appointed club house under the personal direction of Mrs. Ella Pharr Blankenship, chairman of the music committee. The harpist was assisted by Laura Townsley McCoy, attractive and gifted soprano who accompanied Mme. Schumann-Heink as assistant artist on her farewell tour the past season. The salon accommodates but 400 persons and was almost uncomfortably filled. This was the music department's annual contribution to the entertainment program of the club.

Earle D. Behrends, for twelve years director of the Choir of the Grace Methodist Church, has announced his resignation due to his other connections which require so much of his time. Mr. Behrends is one of the most esteemed musicians of the city and is president of the Dallas Music Teachers' Association. He is director of the Mozart Choral Club, conductor of the Little Symphony Orchestra, and conducts and plans programs for at least three other musical organizations who do public concert work. K. M. J.

**Grand Rapids, Mich.** One of the outstanding musical events of the season was the concert given by St. Olaf's Lutheran Choir in the Armory. Assembled was an audience which filled every seat and every available standing space. F. Melius Christiansen, director, knew how to bring out every musical value and every voice color in his chorus of young students, and he infused them with a spirit of devotion and a reverence for the music which quickly transmitted itself to his auditors.

Jascha Heifetz gave a violin recital in the Armory, the fourth in a series of five concerts arranged by the Philharmonic Concert Company, under the auspices of the Armory Extension Association. Besides the Symphonie Espagnole by Lalo and Auer's arrangement of the Paganini Caprice, he played numbers by Vitali, Suk, Schubert, Debussy and Novacek, responding to several encores. Isidor Achron played very satisfying accompaniments.

Leonid Kreutzer, pianist, gave to the society one of the most delightful recitals of the season. Two sonatas, one in D major by Galuppi, and op. 27, No. 2, by Beethoven, Schumann's Carnival, and the Berceuse and A flat Ballade by Chopin were given a very satisfying and artistic rendition. The moderns were represented by three charming Mouvements Perpetuels, by Poulenc, and four sketches by Lipsky, played for the first time. Chairman of the day was Marguerite Colwell. When Frances Morton-Crume was chairman, the program was presented by Mrs. Reuben Maurits, soprano, who sang oratorio arias by Handel and Mendelssohn, as well as numbers by Cadman, Lie, and Densmore, and by Mrs. W. H. Wismer, pianist, who played three groups, one of them consisting of three interesting modern compositions by Prokofieff, Tcherenine, and Dohnanyi.

The Schubert Club, a male chorus which now numbers one hundred voices, gave its eighty-sixth concert at First M. E. Church, under the leadership of David Mattern, supervisor of music in the public schools. The chorus, which is doing excellent work under its new director, sang four Schubert songs, English, Irish, Welsh, and Scotch folk-songs, negro spirituals, and choruses by Bach, Franz and Grieg, closing with a rousing presentation of Brewer's arrangement of Luther's hymn, A Mighty Fortress is our God, with orchestral, organ and piano accompaniment. A male quartet, consisting of Jacob Smits, George Clark, H. Fred Collins, and Fred Caro, with Walter Miles at the piano, sang twice, and incidental solos were sung by Andrew Sessink, tenor, Joseph Hummel, baritone, and Fred Caro, bass. The Teachers' Orchestra, also led by Mr. Mattern, played several numbers, as well as giving assistance with the accompaniments. Harold Tower accompanied the chorus at the organ and also at the piano, while Helen Baker Rowe assisted at a second piano.

Another concert was given by the club at Trinity M. E. Church. In the place of the two numbers by the vocal quartet, solos were sung by Mr. Caro, and by Ethelyn Walker Showers, contralto. Mr. Caro accompanied by Mr. Tower, and Mrs. Showers by Grace Wismer. An instrumental trio composed of Oliver Keller, violinist; Robert Jameson, cellist, and Julia Krapp, pianist, played the Andante from Dvorak's Dumky Trio. H. B. R.

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**Harrisburg, Pa.** The fourth of a series of concerts sponsored by two Harrisburg papers, The Patriot and The Evening News, was given here by Bauer and Gabrilowitch to a capacity audience. Both artists were well received.

The Jenny Lind Club gave its first concert of the season in Fahnstock Hall, under the direction of John W. Philips. There were three soloists new to Jenny Lind audiences: Florence Weigle, coloratura soprano; W. H. Hartstock, dramatic tenor; and Ruth Lippy. Esther De Reamed and Elsie Grubb also appeared as soloists.

Mrs. Paul R. Gable, soprano, of Chambersburg, appeared as guest soloist in the program presented by the members of The Wednesday Club in Fahnstock Hall. Mrs. Martin W. Fager and Mrs. Richard J. Miller arranged the program which was from the French school. Those taking part were: Dorothea Beisser, Hazel Howard, Earnest Keyes, Marion Strouse, Katherine F. Miller, Mrs. Paul R. Gable and Mrs. Henry Van Pelt.

Frank L. Sealy, F.A.G.O., of New York, addressed the monthly meeting of Harrisburg chapter, National Association of Organists, in Pine Street Presbyterian Church. His subject was The Organists and Their Relation to the Church. Mr. Sealy is warden of the American Guild of Organists.

The Schubert Club of this city gave a concert in Bosler Hall, Carlisle, under the auspices of the Hi-Y Club. The orchestra, which accompanied the club, was composed of Harold Malsh, Harold Jaus, H. L. Stoll and Margaret Schmidt, violins; Carla Mae Haynes, flute; Margaretta Kennedy, cello; H. G. Neumyer, bass; De Witt Waters and Myrtle Eyster, piano. John W. Wilson, baritone, and Stuart Dewey, cornetist, assisted the club.

Governor John S. Fisher, of Pennsylvania, and Lilli Lehmann will aid with their prestige the Harrisburg Mozart festival for which several hundred singers of the capital of Pennsylvania and nearby towns and cities are now rehearsing. Mme. Lehmann has been elected honorary president and Governor Fisher honorary vice-president of the organization. Each has accepted their election. Plans for the festival are being speeded, and rehearsals by various groups of singers are being held each week. The Bucknell University chorus has rehearsed in this city for the three chorals they will sing during the festival. In the meantime they are also rehearsing at Lewisburg, where the university is located, under the direction of Paul Stolz, head of the university's music department.

To obtain a chorus of 200 children, more than 3,000 pupils of the city's two junior high schools underwent voice tests, and it is a compliment to Harrisburg to note that more than 600 qualified with high grades. The tests were conducted by William Harclerode, director of music in the Harrisburg public schools. K. J. F.

**Los Angeles, Cal.** The Philharmonic Orchestra, under the direction of Georg Schaevoigt, gave the sixth "special concert" at the Philharmonic Auditorium. It featured the Development of the Waltz, for the second time this season. The first group consisted of three numbers under the head of Dance Waltzes, including The Beautiful Blue Danube, by Strauss, arranged for voice and piano, with Virginia Flohri, coloratura, as soloist. The second group comprised waltzes from romantic operas, and other styles included: the Symphonic Poem Waltz, Waltz from the modern drama, Symphonic Waltzes, and the Waltz from the modern opera. There is an air of informality about these special concerts that pleases many, and a crowd is the rule, as they meet a need in the musical growth of the city. Miss Flohri has a beautiful, flexible voice.

Ernestine Schumann-Heink, sang what was supposed to be her last Los Angeles appearance before a packed auditorium and stage at the Philharmonic. She swayed her hearers as of old and achieved a new triumph. Florence Hardemann, violinist, assisted Schumann-Heink with her program. Katherine Hoffman, at the piano, also received many compliments.

One of the outstanding events of the season was the appearance of Maurice Ravel under the auspices of Pro Musica. He was assisted by Lisa Roma, soprano; Calmon Luboviski, violinist; Alfred Kastner, harpist, and the Luboviski Quartet. Jay Plowe, flutist, and Pierre Perrier, clarinetist, assisted the quartet. Ravel's music, as played by himself, is something quite different from that which the average pianist makes of it, being the very evanescent spirit of dreams under his skillful fingers. The violin sonata also received a delicate and understanding exposition under the capable fingers of Luboviski. The songs, sung by Lisa Roma, were given in delectable French diction, with evident understanding of the composers' thought; but the final number for the harp was the cream of the program. Kastner makes the harp a thing of soul, and with the assistance of the quartet and the flute and clarinet, gave a performance that was delightful.

The tenth pair of symphony concerts presented a novel program. The opening number was Symphonic Fragments by Ravel, and the closing one Mahler's first symphony in D major. Both were of much interest, though the high point was, with most of the audience, the Mahler work. Schaevoigt brought out all of the subtleties of the composition, and directed it brilliantly. The soloist for the two concerts was Arthur Hackett-Granville, tenor. His two French songs by Duparc were of great beauty, the orchestral accompaniment being almost symphonic. The Meister-singer Prize Song, as sung by the tenor, also received especially beautiful treatment from the players.

The ninth "Popular" concert by the orchestra presented a romantic program. It opened with Mendelssohn's Incidental Music for the Midsummer Night's Dream, in which Conductor Schaevoigt achieved a triumph. The scherzo had to be repeated. The Schumann-Herbeck Traumerei, which followed, showed the orchestra in a new light. This time-worn composition was played with emphasis on the sentimentality, and delivered with a delicate, tenuous, thread of tone that was effective. Two movements from Schubert's Rosamunde were interesting, and Glazounoff's Ruses d'Amour proved beautiful and intriguing. The prominence given to Megerlin's violin, Ilya Bronson's cello and Alfred Kastner's harp, in their trio work, was especially notable. The familiar

(Continued on page 40)

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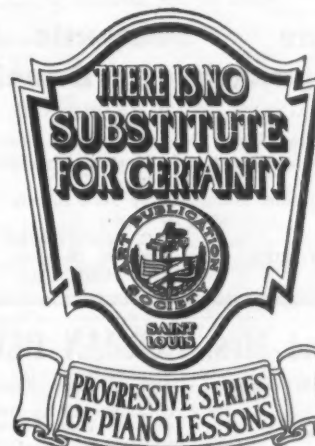
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**LONDON STRING QUARTET CONCERT OFF**  
CHICAGO.—Owing to the sudden and serious illness of its cellist, C. Warwick-Evans, the London String Quartet was compelled to postpone its concert scheduled for March 4, at the Goodman Theater.

**FRITZ KREISLER AGAIN**  
Orchestra Hall was entirely too small to accommodate all Kreisler's admirers on March 4, and while the entire hall, including the stage, was crowded, there were many unable to obtain admission. This was the violinist's second and last appearance here this season, and the usual Kreisler program, played with the usual Kreisler mastery, brought unequivocal appreciation.

**LEON SAMPAIX**  
Heard in the Bach Fantasia Cromatica e fuga and part of the Chopin Sonata, opus 35, Leon Sampaix proved a most satisfying pianist and won the full approval of an audience at the Playhouse, also on the afternoon of March 4. A skillful interpreter, Sampaix offers most artistic renditions that are clean-cut, and well thought out. He was well liked by his many listeners.

**ESTHER DALE'S SONG RECITAL**  
Esther Dale is an intelligent artist, one who does not rely solely upon her voice to win the approval of her listeners, but whose skill in program-making and artistic interpretation of the well selected numbers make a strong appeal. At her second recital here, on March 4, at the Studebaker,

she sang a rare program most artistically and greatly pleased her audience. During our stay she sang Kathleen Markwell's arrangement of the Londonderry Air, Ernest Walker's Snowdrops, Arnold Bax's The White Peace, Eugene Goossens's arrangement of the old Scotch air, Behave Yourself Before Folk, and Ravel's Scheherazade and Nicolette.

**HENRI DEERING**  
Only four numbers made up the program which Henri Deering chose to present at his first Chicago piano recital, on the evening of March 4, at Kimball Hall. In programming the Bach-Liszt Organ Prelude and Fugue in A minor, the Cesar Franck Prelude, Aria and finale, Ravel's Le Tombeau de Couperin and the Chopin B minor Sonata, the newcomer had set a task for himself. Before he got very far into the opening number, however, Deering proved his ability to cope with difficulties. Here is a pianist with a message to deliver and the necessary qualifications with which to deliver it. With a broad, sweeping tone, imagination, excellent style and impeccable technique, he accomplishes performances that prove him an artist in the best sense of the word. It would be interesting to hear this fine pianist often.

**WOMAN'S SYMPHONY ORCHESTRA**  
Ethel Leginska introduced two new numbers to Chicago when she listed the Cortège et Air de Danse from Debussy's L'Enfant Prodigue and Triumph of Life by Rudolph Peterka on the Woman's Symphony Orchestra program at the Goodman Theater on March 4.

Untiring in her efforts to make the Woman's Symphony one of Chicago's biggest musical assets, Leginska continues along her inspired way and is not only improving upon her organization, but is constantly adding to its repertory. Both new numbers on this program proved worthy additions to orchestral literature. Debussy's flows with melody in radiant harmonic dress. The Peterka rhapsodical prelude is most effective and it, too, is brilliantly melodious. Both received fine treatment at the hands of Ethel Leginska and her band of earnest, energetic musicians. The overture from Mendelssohn's Midsummer Night's Dream and Dvorak's New World Symphony completed the purely orchestral offerings.

As soloist there was Ebba Sundstrom, the orchestra's second concertmaster, who unobtrusively chose the Brahms Concerto. Though a very talented violinist, Miss Sundstrom seemed not at home in this masterpiece, nor was the orchestra at its very best.

**ORCHESTRA'S PENSION FUND CONCERT**  
Three thousand dollars were brought into the pension fund of the Chicago Symphony Orchestra by the concert given on March 5 by the orchestra under its leader, Frederick Stock, with Claire Dux, soprano, as soloist. Numerous vacant seats indicated that many of the social set who consider it the proper thing to subscribe to the regular concerts of the orchestra are not so much concerned with the welfare of the men who each week give pleasure to lovers of symphonic music. By remaining away they showed once again that they attend the concerts on Friday afternoon more to be seen than to hear. We came to that conclusion years ago when a regular patron asked us why the orchestra was playing an encore at the close of the second movement of a symphony. Many Chicagoans should be congratulated for giving freely to the pension fund of the Chicago Symphony.

Orchestra and by so doing have their names printed in the program; their generosity should be followed by many who have been made happy through the efforts of the Chicago Symphony Orchestra.

**WERRENATH SINGS WITH SWIFT & CO. CHORUS**  
It is remarkable that several amateur societies in this city should be in many respects superior to professional choral organizations whose principal prestige rests on their long existence in a most indulgent musical center. The Swift & Company Male Chorus, well trained by its conductor, D. A. Clippinger, is a fine body of singers, which is at its best when singing such things as Morley's Now Is the Month of Maying and at its worst when attempting such a difficult choral as Franck's Psalm 150. The chorus has among its best assets, its conductor, its organist and its accompanist, and its clear enunciation of the English text. It is at its very best in lofty passages and its chief fault is that at times its various choirs force their tones beyond proper limitations in a struggle for volume.

The soloist of the evening, Reinald Werrenrath, was heard in a group comprising works by Wagner, Carey and Wilson, winning his usual success.

The chorus sang, among other numbers, Blow, Blow, Thou Winter Wind by Dudley Peele, which won this year's annual prize for the best musical setting to Shakespeare's poem.

**JACQUES GORDON AND RUDOLPH REUTER**  
Two of Chicago's foremost musicians again joined hands when Jacques Gordon, violinist, and Rudolph Reuter, pianist, gave another of their recitals at Kimball Hall on March 6. Both artists were at their very best and the unhackneyed program they had prepared was so well performed as to make that evening one of the most interesting of the present musical season.

**CHICAGO MUSICAL COLLEGE NEWS ITEMS**  
Charlotte Meister, artist student of Francis H. Parks, has been appointed assistant organist at the United Artists Theater.

George Gove, student of Herbert Witherspoon, is director of the Hyde Park Y. M. C. A. Glee Club, consisting of twenty-five voices. This Glee Club recently gave a program of favorite classics over WLS, receiving much praise in all quarters.

Lydia Mihm, artist student of Isaac Van Grove, has been engaged as soloist at the Uptown Theater.

Ruth Bastow, student of Helen Wolverton, recently appeared in a group of songs before the Chicago Mail Advertising Service Association banquet at the La Salle Hotel.

The ballet classes of Mme. Libushka Bartusek have been quite active. Several of the artist pupils of these classes have appeared as follows: Helena Strakova, two appearances at the Coyne Electrical School, on the noonday musical program; Sonia Svoboda, Mildred Vojacek and Ramon H. Janacek, appeared before the Bohemian Arts Club; Gladys Deering, Sonia Svoboda, Helena Strakova, Demis Grant and Jaroslav Bured assisted Mme. Bartusek in a program at the Goodman Theater; Dorothy Hozelka appeared before the Cicero Lions Club; Alice Napier gave several dance numbers at the Lawndale Masonic Temple; Demis Grant was solo dancer on a program of music at the home of Mrs. Barrett, of Highland Park; Mme. Bartusek staged a spectacular revue for the Bohemian Club on February 18. Edith Birling, Helena Strakova, Sonia Svoboda, Gladys Deering, Helen Fence, Marie Weiland and Ramon Janacek were members of the cast, dancing specialties on the program. Ruth Anna Hruby was soloist at the Pilsen Sokol Hall on a program honoring Washington's Birthday. Edith Birling and Helena Strakova, appeared at the Englewood Masonic Temple, on February 29 in a group of dances.

Herbert Witherspoon, president of the College, left for New York on March 5 to act as one of the judges in the Juilliard Dresden Opera Contest, which was held in New York on March 6 and 7.

**CONCERT FOR MACDOWELL COLONY**  
A concert given for the benefit of Phi Beta cottage in the MacDowell Colony, on March 5, enlisted the services of Lillian Magnusson, pianist; Alice Phillips, soprano, and William Phillips, baritone.

**MODERN INSTITUTE OF VIOLIN NEWS**  
Michel Wilkomirski and Georges Szpinalski, Polish violinists, members of the faculty of the Modern Institute of Violin, played sonatas for two violins and piano at a concert at the Roman Club on February 27.

The Polish Arts Club presented these two violinists at the Polish Women's Alliance Hall on March 7.

**RENE LUND**  
During March Rene Lund, baritone soloist at the People's Liberal Church, has sung or will sing the following sacred songs: March 4, Light of Life, by Coombs; March 11, Like as the Hart Desireth the Water-brooks, by Harker; March 18, Evening and Morning, by Spicker, and Build Thee More Stately Mansions, by Andrews.

**CHICAGO MUSICAL COLLEGE RECITAL**  
Artist students of Isaac Van Grove, Viola Cole-Audet, Mme. Aurelia Arimondi, Troy Sanders, Edward Collins, Graham Reed, Moissaye Boguslawski, Herbert Witherspoon and Maurice Aronson furnished the Chicago Musical College program at Central Theater on March 4.

**RUTH RAY PLAYS FAMOUS STRADIVARIUS**  
When Ruth Ray played the Saint-Saëns Concerto at Orchestra Hall last week, she used the famous Lord Nelson

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Stradivarius violin. It is so called because it belonged to an English naval officer, and was on Lord Nelson's flagship during the battle of Trafalgar. This is one of the most beautiful examples of the great maker's work, dating from 1690, and was loaned to Miss Ray by Lyon & Healy.

#### MUSICIANS CLUB OF WOMEN

Although the program of the Musicians Club of Women of March 5 was termed a "club composers' program," such names as Gluck-Saint-Saëns, Ibert, Respighi, Hutcheson, Gretchaninoff, Strickland, LaForge, Mascagni, Schumann, Rimsky-Korsakow, and other less known composers appeared throughout. What an exceptional club it would be with such composers as members! The program was arranged by Emma Menke and Ethel G. Benedict.

#### MARION McAFEE NOW IN LONDON

After a most hectic journey from Paris to London, during the course of which her attempted airplane flight to London was stopped at Abbeville, France, by strong winds and a second attempt resulted in the wind forcing the plane over on its nose and then completely turning it over and, necessitating a train trip to Boulogne and a very rough crossing of the English Channel, Marion McAfee arrived just twelve hours late. The gifted American soprano sang with her customary success at the American Woman's Club on March 4, when Cyril Scott accompanied her throughout an interesting program which included a group of Scott's songs.

#### AMERICAN CONSERVATORY NOTES

Josef Lhevinne will conduct a master class in piano during the summer term of 1928. He will give a free scholarship for ten private lessons and two scholarships in the repertory classes.

Mary Pearce Niemann, pianist, pupil of Henriot Levy, was artist for the March program of the Damen Club of the Edgewater Beach Hotel. She will give a program for the spring musicale of the Chicago Woman's Club in April, and in July and August will direct the music for the Congregational Church Assembly in Frankfort, Mich.

Earl Rohlf, pianist, pupil of Allen Spencer, received excellent press notices following an appearance before the Chamber of Commerce in Davenport, Iowa.

Marie Sidenius Zent, of the faculty, appeared most successfully in a program of voice numbers, including a Mozart aria and Sicilian and other folk songs, on March 1, in Phoenix, Ariz.

Henry Jackson, piano pupil of the Conservatory, was well received in recital in Lyon & Healy Hall on March 3.

#### VLADIMIR HOROWITZ A SENSATION

A sensation such as the Windy City has not witnessed in many a day was scored by Vladimir Horowitz as soloist with the Chicago Symphony Orchestra on March 9 and 10. He more than fulfilled the highest expectations of those who had read of his extraordinary success in the East. What with his uncanny technic, complete mastery of tonal beauty and shading, amazing digital fleetness and accuracy, and startling rhythmic and musical sense, Horowitz swept all before him and left his listeners completely breathless. After the audience got its "second wind," pandemonium reigned for many minutes so great was the ovation tendered this young wizard of the keyboard. The audience eagerly clamored for more, but the "no encore rule" was not broken. Horowitz' vehicle was the Rachmaninoff Concerto in D minor, which fairly glittered under his masterful exposition. He was hailed here as the pianistic genius of the age.

The E flat minor Symphony by Miaskowsky was the backbone of the purely orchestral numbers and in it Conductor Stock and our orchestra gave of their best, setting forth a most effective reading of the beautiful, though somewhat depressing and rather lengthy work. The Introduction and Fugue from Tchaikowsky's First Suite opened this entirely Russian program.

#### ARTHUR DUNHAM'S ORGAN RECITAL SERIES

Over at the Chicago Temple chapel, Arthur Dunham is putting on an organ recital series which regularly draws large and enthusiastic audiences. So successful have his all-Bach programs been that there is a constant demand for more; and justly so, for Dunham knows his Bach and his renditions of the master's compositions are rare musical treats. The last Bach program, on March 2, proved another success for this popular organist and conductor, who at the Chicago Temple holds one of the finest organ positions to be had.

JEANNETTE COX.

#### N. Lindsay Norden's Choir Gives Recital

The choir of St. Philip's Episcopal Church, Philadelphia, gave a recital on March 7, under the direction of N. Lindsay Norden, organist and choirmaster. The choir was

augmented by ten voices and also had the assistance of Vincent Fanelli, harpist, and Alexander Zenker, violinist. In addition to numbers by Palestrina, Bizet, Christiansen, Saint-Saëns and others, the program contained Mr. Norden's Song Without Words and two of his arrangements of Hebrew melodies.

#### Clark E. Snell to Hold Summer Class at Chicago Musical College

The Chicago Musical College announces the engagement during its Summer Master Class, of Clark E. Snell, of Oklahoma City, Okla. Mr. Snell, who has a state-wide reputation as a baritone, teacher and director, will hold classes at the Chicago Musical College from June 25 to August 4.

Mr. Snell is the director of the Oklahoma City Schubert Choral Club of seventy women's voices. He is also director



CLARK E. SNELL

of the choir of the First Baptist Church in his city. This choir is made up of sixty mixed voices. Mr. Snell is the cantor at the Temple B'nai Israel. He holds a B. M. degree from Simpson College and an A. B. degree from the University of Oklahoma. He studied with Emslie Grazure, Mees, and Herbert Witherspoon.

#### Rochester Hears Luenig's Serenade

A serenade for three horns and strings by Otto Luenig recently was given its first performance in Rochester by the Philharmonic Orchestra with Eugene Goossens conducting. That the work was a definite success with the audience and the press is evident from the accompanying excerpt from the Democrat-Chronicle: "Mr. Luenig's Serenade is music to listen to with contentment and pleasure; its themes are in the music language everyone understands easily and almost in toto the composition is simple and direct—almost lyrically so—in appeal. Yet there is plenty to show Mr. Luenig's knowledge of the modern freedom. This is music that with its tonal plan of horns against strings justifies its title, Serenade. It is blessed with the virtues of simplicity and sincerity along with freshness in the way it is written."

#### Library of Phonograph Records

The League of Composers is to create a library of phonograph records. The aim of this library will be to make available to students works which they might wait years to hear in concert. This department will be housed in the Fifty-eighth Street branch of the New York Public Library and will be under the personal supervision of Dorothy Lawton, music librarian.

## New York Concerts

### Thursday, March 15

EVENING  
Philharmonic Orchestra, Carnegie Hall.  
Aileen Fealy, piano, Steinway Hall.  
Lucie Caffaret, piano, Town Hall.

### Friday, March 16

EVENING  
New York Symphony Orchestra, Carnegie Hall.  
Helen Spills, song, Steinway Hall.

### Saturday, March 17

MORNING  
Philharmonic Children's Concert, Carnegie Hall.

AFTERNOON  
Fritz Kreisler, violin, Carnegie Hall.  
Luigi Franchetti, piano, Town Hall.

EVENING  
Philharmonic Orchestra, Carnegie Hall.  
Symphony Orchestra, David Mannes, conductor, Metropolitan Museum of Art.  
Russian Symphonic Choir, Town Hall.

### Sunday, March 18

AFTERNOON  
New York Symphony Orchestra, Mecca Auditorium.  
Philharmonic Orchestra, Carnegie Hall.  
Julia Peters, song, Town Hall.  
Stephanie Wall, song, Steinway Hall.

EVENING  
New York Chamber Music, Plaza Hotel.

Barrere's Little Symphony Orchestra, Booth Theater.  
Lucia Chagnon, song, Guild Theater.  
Yosie Fujiwara, song, Gallo Theater.  
Michio Ito, dance, John Golden Theater.  
Galli-Curci, song, Carnegie Hall.  
Hubert Linscott, song, Princess Theater.  
Pro-Arte String Quartet, Bijou Theater.

### Monday, March 19

EVENING  
Lucie Stern, piano, Carnegie Hall.  
Phyllida Ashley, piano, Steinway Hall.  
Lenox String Quartet, Town Hall.

### Tuesday, March 20

AFTERNOON  
Lawrence Haynes, song, Town Hall.

EVENING  
Philadelphia Orchestra, Carnegie Hall.  
Boris Saslawsky and Ratan Devi, The Barbizon.  
Suzanne Kenyon, song, Steinway Hall.  
Hall Johnson Negro Choir, Town Hall.

### Wednesday, March 21

EVENING  
Music School Settlement Spring Concert, Town Hall.  
William Kroll, violin, Carnegie Hall.

### Thursday, March 22

AFTERNOON  
New York Symphony Orchestra, Carnegie Hall.

EVENING  
Philharmonic Orchestra, Carnegie Hall.  
Dorothy Helmrich, song, Town Hall.

### Friday, March 23

EVENING  
Compinsky Trio, Carnegie Chamber Music Hall.  
Concert of Modern Music, New School for Social Research.  
Vladimir Horowitz, piano, Carnegie Hall.

### Saturday, March 24

AFTERNOON  
Ignaz Paderewski, piano, Carnegie Hall.  
English Singers, Town Hall.

EVENING  
Philharmonic Orchestra, Carnegie Hall.  
Symphony Orchestra, David Mannes, conductor, Metropolitan Museum of Art.  
Helvetia Maennerchor, Town Hall.

### Sunday, March 25

AFTERNOON  
New York Symphony Orchestra, Mecca Auditorium.

Matinee Musicale, Ambassador Hotel.  
Solomon Pimsleur, piano, Steinway Hall.  
Society of the Friends of Music, Town Hall.  
Lays Machat, song, Waldorf-Astoria Hotel.  
Idalia Hare, song, John Golden Theater.  
Reinald Werrenrath, song, Carnegie Hall.

EVENING  
Sair Rosine, song, Princess Theater.  
Herma Menth, piano, John Golden Theater.  
George Barrere's Little Symphony Orchestra, Booth Theater.  
Anna Robenne, dance, 48 Street Theater.  
League of Composers, Jolson Theater.

### Monday, March 26

EVENING  
Harry Cumpson, piano, Town Hall.  
Gdal Saleski, cello, Steinway Hall.  
Leon Strokoff, violin, Carnegie Hall.

### Tuesday, March 27

EVENING  
Princess Jacques de Broglie Isabel Garland and Hardesty Johnson, The Barbizon.  
Philharmonic Orchestra, Carnegie Hall.  
Feodor Chaliapin, song, Metropolitan Opera House.

### Wednesday, March 28

EVENING  
International Singers, Town Hall.

#### Braslaw and Grainger for Emporia Festival

Sophie Braslaw, contralto, and Percy Grainger, composer-pianist, are scheduled to appear at the Spring Music Festival in Emporia, Kansas, which covers four days, April 1-4, inclusive. The concert of April 2 will consist of a recital by Miss Braslaw, while April 3 is given over to Mr. Grainger. On Palm Sunday the Messiah will be given under the direction of Daniel A. Hirschler, with the Vesper Chorus of 100 voices and soloists. Horatio Parker's Hora Novissima will be presented on the last evening of the festival.

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## Music Notes From Coast to Coast

(Continued from page 37)

Rienzi overture closed the program. The soloist was Nelle Gothold, dramatic soprano. Miss Gothold is the product of Los Angeles, and her many friends gave her a sincere welcome. She has a pleasing personality and a good voice, and was obliged to repeat her Wagner number.

The Pro Musica chapter of Los Angeles presented the Pro Arte Quartet at the Biltmore ballroom. The playing was exceptionally smooth, youthfully vital and inspiring. There were no encores, although the players were pressed to perform them, but the Hindemith quartet, No. 3, was repeated for the members of Pro Musica after the program was finished. Mrs. J. J. Carter, president of the Los Angeles chapter of Pro Musica, announced that Hindemith is to appear next season under Pro Musica. The Pro Arte Quartet appeared the following day at the Pasadena Playhouse Auditorium.

Mae Norton O'Farrell offered The Trio, consisting of Olga Steeb, pianist; David Crocov, violinist, and Ilya Bronson, cellist, at the Biltmore Ballroom Foyer.

The English Singers, presented at the Philharmonic Auditorium by L. E. Behymer, were individual and outstanding. The voices blended so perfectly and the careful attention to minute, but important, detail work was so complete that the excellency of their work aroused much enthusiasm.

Xavier Cugat, Spanish violinist; Parish Williams, American baritone, and Nino Herschel, Swiss pianist, gave a program at the Vine Street Playhouse in Hollywood before a large number of people.

Schumann-Heink gave an extra concert at the Philharmonic Auditorium for the benefit of those who were turned

away at her earlier concert, which resulted in another sold-out house.

Ethel Graham Lynde, who is official lecturer for the Los Angeles Opera Company, is giving a series of lectures, assisted by Marjorie Hicks at the piano, in the Barker Brothers Auditorium on the operas to be presented by the Chicago Opera Company, which is soon to appear in this city.

B. L. H.

**Louisburg, N. C.** Stella J. Mohn, director of voice; Harriet May Crenshaw, director of piano; Ruth French, teacher of piano, and Evalina Terry, teacher of violin and piano in Louisburg College, presented their pupils in recital in the College Music Hall. Those who appeared on the program were: Nell Aycock, Margaret Condon, James Wheless, Bess Jones, Irma Haskins, Frances Scarborough, Melba Parker, Arthur H. Fleming, Katherine Lyon, William Morris, and Ellen Hughes.

Katherine Lyon, organ pupil of Harriet May Crenshaw, has been elected organist of the First Baptist Church of Louisburg.

H. M. C.

**Miami, Fla.** The Aeolian Chorus, Bertha Foster director, delighted Miami music lovers with a Morning Musical at the Hotel Roney Plaza. There are forty women's voices in this chorus and all have been well trained. Some are professional singers. They were assisted by the University of Miami Quartet, which is composed of Margaret McLanahan, Elinor Van Scoten, Frederick Hufsmith and Thomas Dunham. The chorus felt honored in having Dr. William R. Chapman, director of the Rubinstein Chorus of New York, direct them in the singing of his own Ave Maria. Helen Flanagan, soprano, and Marian Beaumont, contralto, took the solo parts. Mrs. E. J. Hall and Dorothy James were accompanists.

A. F. W.

**Montreal, Can.** Ellen Ballon's piano recital was one of the outstanding musical events of the season. It was given in the Mount Royal Hotel and drew a large audience. Their Excellencies the Governor General and Viscountess

Willington attended. Miss Ballon was warmly received, several extra numbers being added to her delightful program. At another recital which Miss Ballon gave, under the auspices of the Ladies Morning Musical Club, at the Ritz Carlton Hotel, there was also a filled hall. Miss Ballon is a Montreal artist, who has been gathering fame in the United States and Europe for some years. Her concert at the Mount Royal was given to establish a scholarship at McGill Conservatorium of Music.

Edmond Trudel, formerly of Quebec, where he was well known for his activities in music, and who was awarded a prize for study in Paris by the Provincial Government in 1912, is coming to Montreal to reside and will open a studio here during the coming summer. While in Paris Mr. Trudel was very active. He studied the piano with Joachim Nin and Lazare Levi, as well as following the classes of the Cortot School of Music. As orchestra leader he studied with Alfredo Casella, Andre Caplet and Paul Paray. He has been a pupil of Felix Fourdrain and Leon St. Requier in harmony and religious music. Mr. Trudel is well known in Paris, having played at several concerts, among them as soloist at the Grand Amphitheater of La Sorbonne. Mr. Trudel, and Mrs. Trudel, who is a fine coloratura soprano, will be an acquisition to musical circles in Montreal. During their stay in Paris they have often been heard in public, many times at the Maison Canadienne, for Canadian students in Paris.

W. E. H.

**Philadelphia, Pa.** (See letter on another page.)

**Plainfield, N. J.** Christiaan Kriens, conducted the Plainfield Symphony Society in the twenty-ninth concert of its eighth season, at the high school auditorium. Three numbers made up the program: Fourth Symphony (Tschai-kowsky), Suite L'Arlesienne (Bizet) and Vladimir Resnikoff, playing Saint-Saens' third violin concerto. The orchestra consists of players of both sexes; under Mr. Kriens conductorship it has made splendid progress.

Percy Grainger will be guest conductor of the orchestra on May 14. His program will be selected from his own compositions, one of which is in manuscript. Three pianists, a soprano and a tenor, will be assisting artists.

B. A.

**Portland, Ore.** Recently the Portland Symphony Orchestra, Willem van Hoogstraten, conductor, had the assistance of Albert Spalding, violinist, who received one of the greatest ovations in the history of the Public Auditorium. In Lalo's Spanish Symphony, for violin and orchestra, op. 21, Mr. Spalding gave a superb exhibition of technic and musicianship. In short, the huge audience was loath to let him go. The Gretry-Mottl suite, from Cephale and Procris, offered by the orchestra, proved to be a rare treat. Mendelssohn's Scotch Symphony, delightfully played, was a fitting climax. Conductor van Hoogstraten had many recalls.

Florence Macbeth, soprano, singing in one of the Chloé Nero Thursday series, was a joy to all who heard her in the new Masonic Temple. Among her numbers were Mozart's Alleluia, Gounod's Waltz Song, and several works by her gifted pianist and accompanist, George Roberts.

Directed by William H. Boyer, the MacDowell Club Chorus (forty women), singing from memory, recently gave one of the finest concerts in its career. Louis Victor Saar's composition, The Nile, won much applause, as did Edward MacDowell's Midsummer Clouds. Arthur Johnson, local tenor, sang with much charm. May Van Dyke, playing from memory, furnished all the accompaniments. This concert was given for the benefit of the MacDowell Colony.

Alberto Salvi, harpist, was received with genuine enthusiasm in the new Masonic Temple. In an interesting program, he brought forth several of his own works, including his Valse de Concert and The Fountain. This was the tenth event on the Chloé Nero Thursday series.

The Elsie Lewis Violin Quintet (Miss Lewis, Geraldine Hinkston, Frances Smith, Roderick Lamont, Edna Hayes), accompanied by Katherine Lewis Entler, appeared in concert before an enthusiastic audience. The quintet, composed of local musicians, played several interesting works by E. O. Spitzner of Portland. Susie Michael, local pianist, made an admirable soloist. Ruth Creed, of the Nero Musical Bureau, had charge of the concert.

Celia Cohn, violinist, pupil of Henry L. Bettman, was presented in recital in the Little Theater, new Studio Building, playing a difficult program with taste and skill. Edgar E. Coursen officiated as accompanist.

Directed by Willem van Hoogstraten, the Portland Symphony Orchestra scored its usual success at the eighth evening concert of its seventeenth season. A large audience listened to Dvorak's New World symphony, and four excerpts from Wagner's operas.

At the orchestra's seventh Saturday morning concert, Ruth Lorraine Close, the organization's harpist, played Debussy's Dances for harp and string orchestra. Van Hoogstraten conducted.

The Pro Arts Quartet, brought here by Steers & Coman, impressed a large audience with its excellent ensemble work. The program was devoted to compositions by Haydn, Brahms and Debussy.

With William H. Boyer conducting from memory, the Apollo Club, an organization of eighty male voices, gave an excellent concert in the Public Auditorium. Miles Burleigh, local baritone, offered several solos. Incidental solos were sung by J. MacMillan Muir, tenor; Jacob E. Wallin, baritone, and Thomas S. Clarke, baritone. William Robinson Boone presided at the municipal organ. Piano accompanists were May Van Dyke and Edgar E. Coursen.

Anna Case, soprano, appearing in the new Masonic Temple under the auspices of the Nero Musical Bureau, was given a hearty reception. With Carroll Hollister at the piano, Miss Case offered many charming numbers, including Flegier's Le Beau Reve and an old Swedish folk dance, Dalpolska.

The Portland Junior Symphony Orchestra, Jacques Gershkovitch, conductor, further endeared itself to its friends at its second concert of the season. The ninety-seven young musicians revealed admirable training. The new miniature suite, Morning, Noon and Night, by Emil Enna, local pianist, made a distinct impression. Dr. Enna has served as president of the Society of Oregon Composers. Mrs. Elbert C. Peets, the orchestra's new manager, was introduced to the audience.

Charles Wakefield Cadman, composer-pianist, appeared in-

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## Music Notes From Coast to Coast

(Continued from page 40)

recital at the new Masonic Temple, playing a program composed exclusively of his own works. Florence Beeler, mezzo contralto, assisted. The Nero Musical Bureau had charge of the concert, which was broadcast.

At a meeting of the Progressive Business Men's Club, Mr. Cadman gave a delightful talk on the Finer Things of Life. Granville D. Morgan, tenor, sang several of Cadman songs, accompanied by Jean Harper.

J. R. O.

**Providence, R. I.** An enjoyable tea and concert was given at the Providence College of Music recently, over two hundred representative musicians of the city attending. The lobby presented a gala appearance with its attractive tea-table and beautiful flowers. Those in the receiving line with Mr. and Mrs. Wassili Leps were Dr. W. Louis Chapman, Mrs. George Hail, Mrs. Caesar Misch, Mrs. George W. H. Ritchie, Mrs. E. N. W. Hopkins and Mrs. Walter A. Peck. Later a delightful concert was given. Before announcing the numbers, Mr. Leps, director of the college, welcomed the guests and in a few well-chosen words invited all of them to make of the College of Music a place where they could feel at home and know that they would be cordially welcome at any time. Mr. Leps said that he desired to make of the college not only a place where music would be taught but also a real and vital center for all things musical. He asked for the cooperation of the people of Providence and assured them of his desire to serve them at any time. He then introduced the teachers and pupils of the college who were on the program. The last number on the program was announced by Dr. Chapman, who rightly said that the composition by Mr. Leps was more than a sonata, it was a masterly and beautiful piece of work that might well be called a concerto. It was beautifully played by both artists and the audience was most enthusiastic. Mr. Besekirsky is a violinist of great ability who has been heard to great advantage in many concerts here. Mr. Leps, who came here from New York to take over what was formerly the Hans Schneider Piano School, has been carrying on the good work done by the late Mr. Schneider and has added two new departments. Frederick Berick is in charge of the violin department and Mrs. George Hill MacLean is in charge of the vocal department. Lorette Gagnon, one of the pupils of the college who appeared on this program, recently won a contest at one of the local stores in which she received a Chickering piano as a prize for her ability as a pianist. There were fifty competitors and the entrants from the Providence College of Music, three in number, received honorable mention.

A. C. B.

**Rochester, N. Y.** Warren Gehrken's second recital on the new Centennial Memorial organ at Saint Paul's Church received prominent mention in local papers, the Times-Union speaking of his brilliancy and finish, combined with delicacy and flowing legato. His program contained works by Bach, Bossi, Karg-Elert, Vierne and the American composers, Barnes, Russell, Rogers and Sheppard.

F. R. C.

**San Antonio, Tex.** John McCormack, assisted by Lauri Kennedy, cellist, and Edwin Schneider, accompanist, was presented in recital by Edith M. Resch. The famous singer was greeted with prolonged applause by an enormous audience, the largest this season, as he stepped from the wings. His matchless art, beautiful voice, perfect interpretation, and marvelous breath control are too well known to the public to require comment. Needless to say, the Irish group received much applause, and several encores were given, including Mother Machree, before the program could proceed. The last group was very interesting, consisting of The Cowboy's Lament by Oscar J. Fox, which was beautifully given. The number received an ovation and Mr. Fox was requested by Mr. McCormack to rise from his seat in the audience. Mr. Fox lives in San Antonio, and the city is justly proud of him. Another beautiful number was Thine Eyes Still Shine, by Edwin Schneider, who, of course, was compelled to bow several times in response to the applause. Mr. Kennedy played the Popper's first Hungarian Rhapsody, and shorter numbers by Dvorak-Kreisler, de Falla, and Glazounoff, all with firm tone and excellent technic. One number of special appeal was Cesar Franck's Panis Angelicus, with cello obbligato. Mr. Schneider played his customary fine accompaniments.

The San Antonio Music Teachers' Association, Hugh McAmis, president, presented Victor Powell, pianist, in a recital which was highly enjoyable. He has fine technic, keen musical insight, and clean, clear crisp tone.

The Woman's Club Chorus, Herbert Reed, director, presented a program in the lobby of the Gunter Hotel. In addition to the ensemble numbers, with Mrs. H. L. Gazley, accompanist, solos were given by Mrs. E. M. Burleson and Mrs. R. F. Kile, sopranos, and Charlotte Stenseth, violinist, all of which were greatly enjoyable.

Josef Burge, baritone, formerly with the Fay Foster Trio, is spending the winter in San Antonio visiting his parents.

S. W.

**San Francisco, Cal.** Albert Spalding, violinist, played Lalo's Symphonie Espagnole with the San Francisco Symphony Orchestra, under Alfred Hertz, at its ninth pair of concerts in the Curran Theater. Any more exquisite performance of this work cannot be recalled whether for purity of tone or beauty of phrasing. His tone is pellucidly clear, and neither its power, nor its quality, which is glorious, loses one iota of its character, even in the most intricate and rapid passages. Beethoven's Symphony, No. 1—one of Mr. Hertz's favorite pieces—was never done with more loving care than at this time, and all the beauty and charm of Beethoven's early work came to new life under his hands. It is in the masterpieces that Hertz is at his best; his is the authority of the conductor who clings persistently to the classic ideal and who refrains from pose

(Continued on page 46)

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### Stravinsky's *L'Histoire du Soldat* to Be Given March 25

The League of Composers, which presented Stravinsky's *L'Histoire du Soldat* in concert form on March 23, 1924, for the first time in America at the Klaw Theater, is giving this work as its composer intended it to be given, on Sunday evening, March 25, at the Jolson Theater. It will appear on a double bill with the marionette opera, *El Retablo de Maese Pedro*, by Manuel de Falla, which was presented by the League of Composers several seasons ago at Town Hall with extraordinary success, this being one of the few occasions when a modern program has packed a house in New York.

The Stravinsky piece was first produced in Lausanne in 1918. Last summer the Arts Theater Club presented it in London. The story is a modernized Stravinskian version of the Faust legend. It concerns itself with a weary, wayworn

its sweet strains, marries her and is happy. So long as he does not cross the frontier of her country, he is safe from the adversary. But, yielding to her curiosity, he accompanies her to his home village, and the devil, ever watchful for backsliders, swoops down upon his own.

The libretto is the work of C. F. Ramuz, a Swedish poet, and was planned by him and Stravinsky together. According to directions, *The Tale of the Soldier* is to be "read, played and danced." A straight feature of it is the character of the narrator, a figure dressed identically with the soldier, who sits down stage at a table, and tells the tale between gulps of beer. This eerie being now spins his tavern yarn, now comments satirically on the action, and finally as the drama between the man and devil deepens, leaps headlong into the action, and, like another self, counsels the desperate soldier. The parts will be taken by the following artists: Tom Powers, narrator; the devil, Jacques Cartier; the princess, Lily Lubell; the soldier, Olin Howland. Pierre Monteux will conduct.

### Klibansky Again to Hold Columbus Master Class

Sergei Klibansky, who held his first master class in Columbus, Ohio, was so successful that he was asked to return this month. Several of his Columbus class have made arrangements to continue with him in New York.

Mr. Klibansky recently gave a program at the Women's Music Club in Columbus at a reception given in his honor.

Artists from the Klibansky studio for whom new bookings have just been announced are: Lizetta Braddock, engaged to sing in *The Red Robe*; Virginia Mason, at the Beaux Arts Club, and Ruth Agee with the New York Frolics. Vivian Hart had success at the Keith Theater, Boston, and the Keith Theater, Cincinnati. Lottice Howell is winning new laurels in *My Maryland*, which plays in Toronto, Montreal and a return engagement in Detroit. Lauritz Melchior had success in guest performances in Hamburg; he has been engaged to appear at the 1928 Bayreuth festivals. William Simmons, who gave a concert in Boston recently, received appreciative notices in the Boston papers. Anne Elliot is soloist at the Union Methodist Church, New York, and Florence Bowler has been engaged to give a program over radio station WABC on March 16. Fanny Block has made several successful concert appearances in Detroit, and Anna Scheffler Schorr is returning to Berlin this week to appear at the Berlin Staats Opera House. Irene Taylor and William Weigle will be heard in a joint recital in Boston.

### Final Galli-Curci Concert of New York Season

Mme. Galli-Curci will make her final New York appearance this season in a concert at Carnegie Hall on the evening of March 18, on completing a tour of the Middle West. Immediately afterward Mme. Galli-Curci will resume her tour, concertizing southward to the Carolinas and Texas, thence again to the Middle West, ending her long season at St. Paul the middle of May. Following is the program which Mme. Galli-Curci will present on the Carnegie Hall occasion: *Pur dicesti* (1667-1740), Lotti; *Should He Upbraid* (1786-1855), Bishop; *Comme per me sereno*, from *Sonnambula*, Bellini; *La favette* (with flute), from *Zemir et Azor*, Gretry (1741-1813); *Die Lotusblume*, Schumann; *Mandoline*, Szulc; *Wie einst, Marx*; *The Gipsy and the Bird* (with flute), Benedict (1804-1885); *An Old Song*, Buchanan; *My Shadow*, Samuels; *By the Edge of the Sea*, Dolson; *Qui la voce*, from *Puritani* (with flute), Bellini. Mr. Samuels will contribute the following: *Polonaise* in C sharp minor, Chopin; *Golliwogg's Cake-Walk*, Debussy; *Le plus que lent*, Debussy.

### Reuter Again Engaged for Minneapolis Orchestra

Rudolph Reuter, pianist, has been engaged by Henri Verbruggen, conductor of the Minneapolis Symphony Orchestra, for a pair of concerts in Minneapolis and St. Paul during the season 1928-29. In his last appearance with that organization the press was unanimous in its praise. The critic of the Journal wrote: "If there is yet another such pianist, let him come along, or let us have Mr. Reuter soon once more."

The present engagement is the pianist's fourth appearance with the Minneapolis organization. Besides these, Mr. Reuter has appeared in recital in that city, as well as in the role of assisting artist with the Kneisel Quartet.

### Wolfsohn Musical Bureau Notes

Kathryn Meisle, contralto of the Chicago Civic Opera Company, and Mary Lewis, soprano of the Metropolitan Opera Company, have been engaged as soloists for the

### BLANCHE DE LA FONTAINE,

a French woman by birth and a descendant of the famous poet and fabler of the same name, is the possessor of a beautiful soprano voice which she manages with decided skill. She has been spending the past fall and winter in Paris studying the new works of the present day composers and preparing for her forthcoming tour in America, where she already has a large circle of friends in the west. Mlle. de la Fontaine has had several years of experience on the operatic stages of France and England, and after recent recitals in London and Paris she received the eulogy of the entire press. She sings English without the least trace of a French accent, and her Italian is as perfect as her French and English. Extraordinary breath control enables her to sing the longest phrases without a break.



REMO BUFANO

and his Marionettes in *El Retablo de Maese Pedro* by de Falla to be presented by the League of Composers on March 25.

soldier returning to his native village. In his knapsack is the motley rubbish that the wars have left him—a few medals, a trinket or so, and his violin, which he can still play to beguile his weariness. The Evil One accosts him, bargains with him, gets him to exchange the violin for a book, which will gain him the world's wealth, and takes him for a three days' visit to the infernal regions.

Back in his native town again, the soldier discovers that not three days, but three years, he has wasted with the devil. His mother does not know him, and his sweetheart has wed another. Despairing, and under the tutelage of the devil's magic book, he gains wealth untold, but secretly yearns for the solace of his lost violin. Engaging at cards with the devil, he regains this by a ruse, heals an ailing princess with

Lindsborg (Kansas) Festival. Miss Meisle will appear at the opening concert on Palm Sunday, April 1, and Miss Lewis on Easter Sunday, April 8, at the closing concert.

William Gustafson, bass of the Metropolitan Opera, will make a tour to the Pacific Coast this summer.

Lea Luboshutz' many re-engagements testify to her popularity with her audiences. Following a second season as soloist with the Cincinnati Symphony Orchestra, the violinist has been engaged for next year, the third consecutive one with this organization. Another re-engagement for next season is on December 6 with the Wednesday Morning Music Club.

Nanette Guilford, one of the youngest members of the Metropolitan Opera Company, has been signed up by Calvin M. Franklin and the Wolfsohn Musical Bureau of New York, Inc., as her exclusive managers.

Arthur Hackett, tenor, created the leading role in *Oedipus Rex*, an opera oratorio, with the Boston Symphony Orchestra in its first performance in America under the baton of Koussevitzky on February 24 and 25. These performances marked Mr. Hackett's twenty-first and twenty-second appearances with the Boston Symphony, having sung with this organization under the respective batons of Muck, Rabaud, Monteux and Koussevitzky. Earlier in the season, Mr. Hackett sang *The Messiah* under the direction of Koussevitzky, who immediately signed him for the *Oedipus Rex*.

Florence Austral, dramatic soprano, who recently scored a decisive success in Philadelphia singing *Aida* and *Die Walküre*, left recently for Colorado Springs, where she will participate in the dedication of an organ in Grace Church in that city. Following this engagement a long coast tour will keep Miss Austral in California until April. The soprano is accompanied on this trip by her husband, John Amadio, flutist.

The foregoing artists all are under the management of the Wolfsohn Musical Bureau of New York, Inc.

### Mannes at Metropolitan Museum

The first concert of the March series at the Metropolitan Museum of Art was given under the direction of David Mannes on March 3 for an audience of seven thousand. The program included Vivaldi's D minor concerto grosso for strings the New World symphony of Dvorak, the Benvenuto Cellini overture of Berlioz, the Liszt Hungarian Rhapsody No. 1, Debussy's *Afternoon of a Faun*, a Strauss waltz, and the *Bacchanale* from *Samson and Delilah*.


The second concert of the series was given on March 10, the program consisting of Tchaikovsky's *Pathétique* symphony, Gluck's overture *Iphigenia in Aulis*, and Wagner selections. The March concerts are provided for by a grant from the Juilliard Musical Foundation.

### Ljungkvist's Quartet to Tour

A male quartet, trained by Samuel Ljungkvist, opens a short tour in Philadelphia on March 23. They will sing in various cities throughout Pennsylvania and New York, and their programs, which are unique, will include works of Cherubini and Palestrina. The quartet consists of Paul Moody, Algot Swanson, Oscar Anderson, and Frank Carlson. They have sung with no little success in and about New York City.

### Recital at New School for Social Research

Oscar Ziegler will give a piano recital at the New School for Social Research on March 30. This recital will be the last of six concerts of modern music arranged by Edgar Varese and Aaron Copland. Mr. Ziegler will play among other numbers Schoenberg's Suite, opus 25, which is scheduled for its first American performance.



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## John Heath and His New Paris Studio

An Interview by Clarence Lucas

When I first met John Heath, his studio was in a fine old building in which a number of eminent French artists had lived and worked in years gone by. The building was almost immediately sold to a foreign producer of cinema films, I believe, and John Heath was obliged to vacate. He



JOHN HEATH

in his Paris studio with genuine Louis XIII furniture.

found a smaller but picturesque apartment on the other side of the Seine in the Latin quarter, near the former residence of Racine and other celebrities.

It was not until December last that he was able to have a studio entirely to his liking. He found it in an entirely new building which was being erected near the Arc de Triomphe, and he had the apartment planned to suit himself. Three of the rooms as originally designed were converted into a small concert hall, which was finished off in the style of a Spanish Inn. When I called on him I was conscious of the newness of the place, for the hammering and sawing of the workmen were to be heard on all sides. His apartment was the first one to be made ready. He was putting it in order, unpacking trunks and boxes which had been in storage for many months, finding places for his pictures, rugs, antiques, books and curios, before he departed for his winter quarters by the Mediterranean.

"I cannot shake hands with you," he said. "Look," holding up his right thumb, which had been wrenched almost from its socket by an accident with his motor car.



A corner of John Heath's Paris studio.

"That explains why your Paris recital was cancelled?" I queried.

"Exactly. My Paris recital in the old Conservatory, my concerts in England, in Vienna, Budapest, in Scandinavia, were all knocked on the head, so to speak, when I gave my thumb a twist about three months ago. I can barely use it yet, and then only in lighter pieces. I have no strength in big chords at all. Still, it might have been worse. It is now on the way to recovery. But, to change the subject, how do you like my new studio?"

"Magnificent. It is big enough for a small recital hall." "I mean to give recitals, and let my friends—vocalists and violinists—use it for concerts when they wish to get a hearing. It is the first studio ready in the perfectly new building. You see I have had it built to suit my own tastes, with medieval touches here and there, a Spanish balcony, an entrance like a baronial hall. But the comforts

are modern. Heating, lighting, draining, ventilating are arts which the old barons and hidalgos did not understand."

"But that huge grandfather's clock over there—"

"Old English," said John Heath.

"And that wardrobe, or cabinet, or cupboard—what do you call it?"

"That? Oh, that is genuine Louis XIII."

"Why don't you tell me that Richelieu himself used it?"

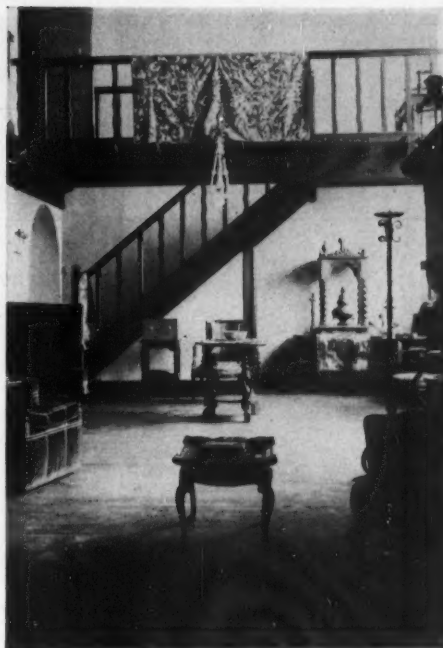
"I'll leave you to do the telling. Say that he kept his cats in it, if you like."

"When do you go to the south of France?"

"As soon as I can get my things out of storage and distributed in various parts of the studio. I shall be beside the Mediterranean from Christmas till May."

"And your pupils?"

"My class is waiting for me now in Nice, Beaulieu, and



One end of John Heath's Paris studio.

Monte Carlo. I am already late on account of this studio business."

"And by the time you return to Paris next May your thumb will be in playing order, I hope."

"I hope so too, for it is exasperating to lose a whole season of concert work on account of a thumb. If my health was bad I might be more resigned to the loss of the concerts. But I am in splendid health. There appears to be no short cut to the recovery of a strained tendon."

"Nor to the development of muscles and tendons for correct piano playing," I added.

"I shall be looking for you as usual by the blue Mediterranean in March or April," said John Heath, un-



Spanish window and antique lantern in a corner of John Heath's Paris studio.

folding an antique Spanish rug and hanging it over the hand rail of the balcony.

"We shall see. Many things can happen before March comes tripping in with the flowers of spring. I may be gazing at the dark rivers of Lethe and Acheron, with Pluto on his throne of sulphur, and Cerberus snarling at his feet."

"It's as bad as that, is it? Come; let us go and have some lunch. You'll feel more cheerful later in the afternoon," said John Heath with a smile, dashing off a few measures of a left hand study by Scriabine.

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### Rosa Ponselle "Queen of Singers"

An example of the sort of comments that are being made about Rosa Ponselle's concerts is the following excerpt from the Worcester Evening Gazette:

"Never has the singer been more gracious, in voice and gesture, than she was on the stage at Mechanics Hall, appearing majestic in a period gown of white taffeta and black lace with the proverbial red flowers in her coiffure of jet black tresses.

"Thoughtful footlight arrangements and piano placement gave the artist the background and support fitting this queen of singers. Then, too, the audience came to a song feast literally from a season's forced abstinence from grand music.

"Considering all these things, the superb beauty and execution of the artist's dramatic soprano voice, her true musicianship and magnetic personality, the high anticipation and appreciation of the audience, united, the night was consummate with ovation upon ovation for the artist and satisfaction for each listener.

"From the grandeur of her opening aria, one from Cavalleria Rusticana, to her most simple encore ballads, Miss

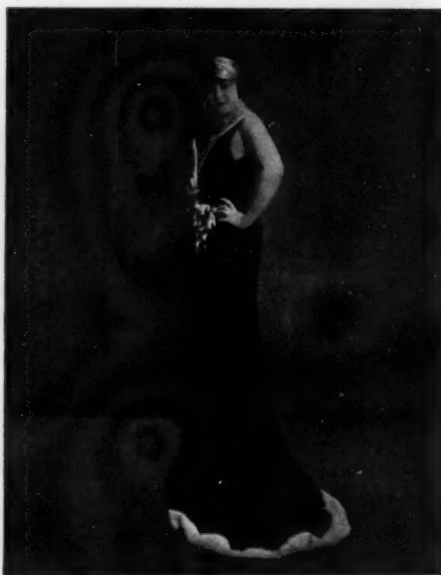


Photo © by Mishkin  
ROSA PONSSELLE  
now winning new laurels on her concert tour.

Ponselle thrilled with every golden note. It seemed that her program contained no selections that would need her voice twice in the same color, tone or expression, so that one marvelled that a voice could be imbued with such versatility. Her art is beyond praise."

### Lhevinne's Artistry "Superb"

When Josef Lhevinne played the B flat minor concerto of Tchaikowsky with the Chicago Symphony Orchestra in Milwaukee, Wis., on February 15, Richard S. Davis declared in one of the dailies that "the work was positively dazzling. It was a test of a big, sounding tone and the soloist met that thoroughly. It was a test of delicacy and fluency in the lighter moments and Lhevinne, with his inimitable crinkly tone and grace in phrasing, was even better there. Altogether it was a measure of breadth, for the trick of the work was to retain freedom in the difficult tandem parade. Lhevinne did it, with tone and rhythm, and everybody recognized his artistry as superb." "C Sharp" in the Wisconsin News registered the pianist's success in no uncertain terms as follows: "But the big, soul uplifting thrill of the evening was the performance of that master pianist, Josef Lhevinne, playing one of the masterpieces of piano literature, the B flat minor concerto by Tchaikowsky with the orchestra. Here is a concerto different from most in that it is really a symphony for piano and orchestra, not a piano solo with orchestral accompaniment. Its beautiful themes and harmonies, typical of Tchaikowsky, which is to say it is intensely human, full of true pathos, color and going deep into the innermost shrines of one's soul, moved the vast audience to as great an ovation as we have ever witnessed in this conservative old town. But it was not only the music itself that did this, it was the inspired playing of Lhevinne. If there is a greater artist before the public today, whether we speak of pianists, violinists or singers, he will have to share his honors with the modest and unassuming man we heard last night."

### Edwin Swain Has "Magnificent Voice"

One of Edwin Swain's recent engagements was a song recital before the Chaminade Club of Manchester, N. H., at which time he was so well received that it was necessary to give five encores. The critic of the Manchester Union was one of those who shared in the appreciation of the audience, for in his review of the recital he stated that "Edwin Swain of New York, baritone, an American who has received his musical training in his homeland, proved to a delighted audience in the auditorium of the Institute of Arts and Sciences, last evening, that American has grown up, musically speaking. . . . Mr. Swain has a magnificent voice, and his program, which ranged from operatic to the simple folk song, gave ample opportunity for an exemplification of its virility, its tonal shadings, its rare beauty on the pianissimos. Old favorites took on new loveliness under his interpretations."

### Notes from Florence Wessell's Studios

Among the professional pupils of the Florence Wessell Studios is Emily Roosevelt, one of the most successful dramatic sopranos of the present day. Her career has been of unusual interest, and one can truly say that she stands

out as the typical American girl—hardworking, cooperative, sincere, and earnest. In a recent criticism in the Providence, R. I., Evening Journal her singing was referred to as demonstrating the excellent technic of a perfectly trained singer.

Marion Armstrong, artist-pupil of Florence Wessell, leaves April 15 for a tour of Canada. She will appear in the Imperial Theater, St. John, New Brunswick, in Sackville, in Amherst, and various other towns, and will broadcast from Canadian radio stations. Winifred Goldsborough, another professional pupil, is with the American Opera Company.

### San Francisco Recitals by Robert Pollack and His Pupils

Robert Pollack, head of the violin and chamber music departments of the San Francisco Conservatory, gave his fourth recital at the school on February 29, at which, assisted by Ada Clement, pianist, he presented the Bach Sonata in B minor, the Cesar Franck Sonata for piano and violin, in A major, and Baal Schem, a Hebraic suite in three movements, by Ernest Bloch, artistic director of the conservatory. The fifth and last concert of the Pollack series will take place on March 23, with Ernst Bacon as assisting artist; the program will include the Busoni violin sonata and the Mendelssohn concerto. On February 9 Pollack students of violin and chamber music were heard in a program consisting of violin solos and quartet movements.

On February 12 Mr. Pollack played a Bruch concerto with orchestra over the radio network of the National Broadcasting Company, his performance resulting in a return engagement three weeks later.

At the request of the directorate and many pupils of the conservatory Mr. Pollack will give a summer course at the San Francisco Conservatory, from May 31 to July 11. The course will include class and private lessons, lessons in pedagogy, and six recitals.

### Margaret Northrup's Voice Carries Well

"It is seldom that Toronto radio fans have been able to listen to a local broadcast which could compare with that produced by Margaret Northrup and Reginald Stewart's Philharmonic Symphony Orchestra over CJYC last night." The foregoing appeared in the Toronto Mail and Empire of February 14 and is self-explanatory. In commenting further on the soprano's part in the program, the critic of that paper stated: "Miss Northrup herself is not a newcomer to Toronto. She has a voice of peculiar richness, and the microphone seemed last night to pick up all the quality and tone. She has a range which is equalled by few sopranos and sings, or so it seemed to her invisible audience, with a naturalness and charm which added to the clear, true tones."

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**Esperanza Garrigue Artist on Tour**

Grace Shipp, one of the many artists coaching at the Esperanza Garrigue studios in New York, has been touring since December 10 in a "spot-light" specialty in theaters under the Fox Theater Management. Esperanza Garrigue was recommended to Miss Shipp by Graham McNamee, popular singer for WEA and also a well-known concert baritone. Mr. McNamee's voice was placed and trained by Esperanza Garrigue, and he continues to remain her loyal friend and an exponent of Mme. Garrigue's art and singing. Mr. McNamee advised Miss Shipp not to sing in New York until she had gained the proper use of her head tones and declared that Mme. Garrigue could give her what she needed. This well-known vocal teacher states that in Grace Shipp she found a superior singing talent, that this young artist possesses an unusually beautiful coloratura lyric soprano voice, and that soon after she began her studies she became a favorite at the studios. Mme. Garrigue further states that Miss Shipp's personality, lovely voice, temperament and the rapid progress she made attracted the attention of managers. She gave several recitals over WEA, following which she was praised by Senor Sottoro and en-



GRACE SHIPP

couraged to work for an operatic coloratura position. Miss Shipp was a member of the Deep River Company, which had a season on Broadway a few years ago, as well as of several traveling companies, before she began her engagement under the Fox Theater Management. Letters received from Miss Shipp by Esperanza Garrigue tell of her continued success and of her desire to return to New York to continue her coaching with Mme. Garrigue.

**Amato "A Perfect Scarpia"**

"The great Italian baritone, Pasquale Amato, was a perfect Scarpia, bringing out the polished villainy of that character both vocally and histrionically with artistic suavity," asserted the critic of the Washington, D. C., Evening Star, following Amato's appearance in Tosca with the Washington Opera Company on February 20. "His is the real bel canto conception of melodic line," continued the critic of the Star, "and he showed this on every occasion of his appearance. In his scene with Mme. Vettori, he gave her Tosca the perfect foil in the unrelenting, wily Scarpia, chief of police and of villains." The baritone's success was characterized as follows by the Washington Post: "Amato, a veteran of the operatic stage and veteran in the character of Scarpia, proved a fascinating villain and Mme. Vettori was an attractive La Tosca, full of wiles of that opera heroine with a splendid voice capable of emotion's highest demand. Amato's surpassing knowledge of the business of the stage made him the center of it whenever he appeared." And the verdict of the Washington Daily News was that "Pasquale Amato sang the role of Scarpia with conviction and force, and acted superbly."

**The Regina Orchestra**

A letter comes in from Regina, Saskatchewan, about musical activities in that far distant location. Regina is a city of about fifty thousand people, out in the middle of the prairies. It was known only a few years ago as "Pile o' Bones." Since those days it has progressed, and today it boasts of a symphony orchestra. This orchestra has fifty-five players and is conducted by W. Knight Wilson. Mr. Wilson was formerly a member of the Scottish Symphony Orchestra and is a pupil of Henry Verbruggen. He has been conducting the Regina Orchestra since 1923. The orchestra is sponsored by a society of business men and is one of the only three symphony orchestras in Canada, the others being in Toronto and Edmonton. An editorial notice in the Regina Daily Post speaks of the orchestra in the highest terms and states truly that Regina should be proud of having such an institution. Kathleen Parlow was soloist with the orchestra at a recent concert and was given excellent support by the orchestra in the Mendelssohn concerto.

**Johnson in Pelleas and Boheme**

When Edward Johnson appeared recently at the Metropolitan as Pelleas in Pelleas and Melisande, as usual, the New York critics praised him highly. According to the Evening Post, "Johnson, virile, boyish lover, watched over his beloved and sang to her in those resonant, clear, beautiful tones we know and love so well. It was a triumph of youth, grace and melody." And to quote the New York Telegraph, "Here was the American tenor at his best, as we know him and love him." Mr. Johnson's recent por-

trayal of Rodolfo in Boheme was equally well received. The New York Evening Post of February 8 noted that "Never before has Johnson's glorious voice been in better condition. Clear, true and vibrant it filled the great auditorium whether in the daintiest melodies or the ecstasy of his love in tones which sounded like the great diapason of the organ."

**An Interesting American**

Emerson Whithorne, composer of the incidental music to such Oriental dramas as Marco Millions, The Typhoon and Desert Sands, will leave for China in June to make a study of Chinese music at its source. He is the composer of many Chinese compositions including Pell Street, one of five pieces in a cycle known as New York Days and Nights, the only American work chosen for presentation at the International Contemporary Music Society's 1924 Festival in Salzburg. He wrote King of Liang, Chinese Serenade, Heanon and The City of Chow, but he has yet to make his maiden trip to the country which has enlisted his interest for many years.

In Marco Millions he is required to typify the spirit of practically every country in the Orient in accordance with the shifting demands of the drama. Only after considerable search and research did he discover the sources for much of the music which is played. Greater difficulty was met in assembling the proper instruments, and combinations of instruments, to provide the authentic eloquence of the Chinese element in the play. In The Typhoon, which played in Berlin, London and New York in 1912, he was required to portray the struggle for supremacy between the Occidental and the Oriental races, while in Desert Sands, a romantic drama of the Sahara produced six years ago in New York, he had a different Oriental problem with which to deal.

"Some of the Chinese ritual music is unsurpassed in beauty," he declared in an interview recently. "The funeral chant used in Marco is an illustration."

"Their popular music, however, is animated despite the occasional lapses of what we ultra-moderns in America might term disharmony, but which is really in accord with all the tenets of good music. Occasionally it seems even to sink to hectic discord. But that again is due to the fact that our ears are not attuned to Chinese music, which is based on the pentatonic (five-tone) scale, while ours has for its basis the octave. That is why many of our so-called melodies grate the sensibilities of the Chinese."

"The most brazen attack upon Chinese music is the publication and sale in large doses of songs intended to be 'popular' and labelled with a title including the word 'China' or 'Chinese.' There are 'Chinese lullabies' and 'Chinese blues'; there are songs about 'China-land' and songs about 'China, I Love You.' All these may come under the heading of American-Chinese jazz, but as a matter of fact they are gaudily interspersed with Occidental melodies and harmonies."

"Recently a professor discovered," he said, "that chop suey is not known in China at all—that it is, in fact, a

**JULIETTE W****I  
H  
L**

"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).  
"Among the most interesting of contemporary artists."—New York Herald (Paris).

strictly American dish. The same discovery may some day be made about Chinese-American jazz published in America.

"Chinese taste is far different from ours, and to publish popular songs intended for common delectation under a Chinese banner is, in a large sense, a violation of a nation's copyright. Yet it is being done by reputable song publishers. I cannot understand why."

**Syracuse Wins State Contest**

The men's glee club of Syracuse University, after winning the New York State Glee Club contest at Rochester, gave its annual concert in Crouse College Auditorium, Syracuse. The singing of the club in such numbers as MacDowell's Dance of the Gnomes, Treharne's Sea Ritual, Sibelius' Broken Melody and Berwald's Galloping Dick approached perfection in quality of tone, firmness of attack, and beauty of nuance. Syracuse was one of the clubs to participate in the national contest in New York City, on March 10, at Carnegie Hall.

**Leonora Corona to Sing in Holland**

An important additional European engagement this summer for Leonora Corona is a concert with the Murhaus Symphony Orchestra at Scheveningen, Holland, where all the celebrated conductors appear. This engagement was completed through Annie Friedberg, Miss Corona's manager, and Dr. DeKoos of the Hague, Holland, who will conduct most of Miss Corona's European tour.

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## Music Notes From Coast to Coast

(Continued from page 41)

and virtuoso stunts. The novelty of the program was Dohnanyi's Rurality Hungarica, Five Pieces for Orchestra. It was met with enthusiastic applause. It was excellently performed by Hertz and his men and the concert was considered by many as one of the most enjoyable of the season.

At the Alice Seckels Matinee Musicale, the Pro Arte String Quartet was heard in a delightful program that included Mozart's quartet in D minor, No. 13; Milhaud's quartet, No. 7, and Ravel's quartet in F. This organization played in San Francisco last season for the first time under the auspices of the Pro Musica Society and proved to be of the first rank. It created the same favorable impression upon Miss Seckels' subscribers. The Mozart was faultlessly rendered and the performers came through the Milhaud opus, a test for most players, with flying colors. The playing of the Pro Arte String Quartet is strongly marked by verve and assurance, combined with a notable clearness of rhythm and phrasing.

Ernestine Schumann-Heink sang her farewell recital in the Exposition Auditorium, under the management of Selby C. Oppenheimer, amid a roar of enthusiasm.

Albert Spalding, violinist, gave a recital in Scottish Rite Hall. His program was compiled from the works of the classic and modern composers, and his chief attraction lies in the earnestness and super-refinement of his playing.

When eleven-year-old Yehudi Menuhin appeared on the stage of the Exposition Auditorium to play the Beethoven Concerto in D major with the San Francisco Symphony Orchestra under Alfred Hertz, an audience of twelve thousand persons (the largest assemblage that has ever attended an indoor concert in this city) rose to its feet and gave the boy violinist a tremendous ovation. At the conclusion of the concerto, Yehudi added three encores, the accompaniments of which were played on the piano by his teacher, Louis Persinger. The orchestra, under Hertz' dynamic leadership, gave a colorful performance of Rimsky-Korsakoff's Symphonic Suite, Scheherazade.

The English Singers made their first San Francisco appearance in the Exposition Auditorium as one of Selby C. Oppenheimer's attractions, and with their finely-polished and highly invigorating singing of motets and madrigals, English folk songs and Italian street cries, fascinated a large and attentive audience.

As an extra concert in the series of Alice Seckels' Matinee Musicales, the Marianne Kneisel String Quartet was heard in a program of chamber music in the new Norman concert room of the Hotel Fairmont.

Arturo Casiglia, director of the Pacific Coast Opera Company, presented Cavalleria Rusticana and I Pagliacci at the Capital Theater before a capacity audience. Isabel Zenteno, Mexican soprano, made her San Francisco debut in the role of Santuzza. Teresa Tum Suden, popular San Francisco soprano and a favorite in social circles, was heard as Nedda, while Carl van Hulst sang Tonio.

Max Panteleieff, Russian basso, has given an enjoyable series of concerts wherein he has shown the development of Russian music from the original folk music to the highly complicated compositions of today's masters. Assisting the artist was Consuela Cloos, mezzo-soprano, and Rosalind Borowski, pianist.

An All-American program was presented by the San Francisco Musical Club at its recent meeting in the Fairmont Hotel. The participants included: voice—Neel Sullivan, Mrs. John P. Coghlan, Mrs. Ashley Faulk, Mrs. Winifred Hanlon, Mrs. Cyrus Anderson and Mrs. Harry Haley; piano—Mrs. Roy Folger and Mabel Marble; accompanists—Mrs. Beatrice Anthony, Mrs. Horatio F. Stoll and Elizabeth Alexander. C. H. A.

### Presbyterians Champion Better Music

(Continued from page 7)

Williamson who was the chief speaker of the afternoon's program.

"Why should we take the man who has failed on the concert stage or operatic platform and place him in charge of the music of the church service?" asked Mr. Williamson.

"Why, if such an act is justifiable, should we not, on a like basis, select a broken down actor as a pastor? Ministers of music should conform to the same standards as ministers of theology."

A plea that required courses in music be placed in the curriculums of theological seminaries was entered by Mr. Williamson.

"When the man in the pulpit knows no music and the man

in the choir loft knows no theology, the result is apt to be hash."

The presence of the jazz hymn book in the Sunday School also was discussed by Mr. Williamson. He believes that this kind of music ruins the taste of children and robs them of some of the finest elements of a religious life. In fact it leads them away from the church.

"If you teach your children jazz hymns you cannot expect from them anything else but that they be drawn later to the dance hall where they will hear jazz music interpreted by experts. The problem of the empty Sunday School may be solved by the singing of finer hymns."

"The plea is made that these jazz songs save souls, and so they have in some of our missions, but is that any reason why they should be employed in the Sunday Schools where the pupils come from intelligent families?"

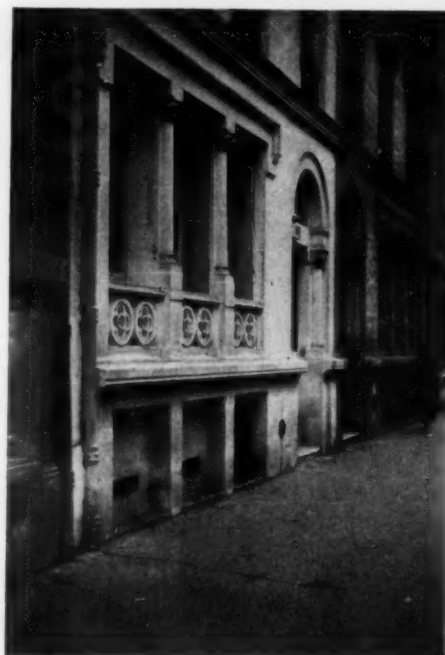
## The Byrne School of Opera in Paris

During the war practically all building operations in Paris ceased. The nation had other work on hand. After the war the influx of foreigners, especially Russians, was enormous. Not only was the supply of houses and apartments far below the demand, but the cost of material and labor increased so much that many small builders were driven out of business altogether. The labor unions decreased the number of working hours, and the laborers restricted their output. Consequently, the difficulty of finding houses and apartments increased rather than diminished. For the past five or

A model church service was presented in the evening. The Westminster Choir, assisted in several instances by six other Presbyterian choirs of Dayton and nearby cities, took part in the service. The vocal ensemble was 200 voices strong.

### Naegle to Play Again in Portland, Me.

Returning from his southern trip, Charles Naegle will begin his New England dates in Portland, Me., March 18. The concert will be held under the auspices of the Municipal Commission in the City Hall Auditorium which seats 3500 people. This hall contains one of the largest and finest pipe organs in the country, the gift of Mr. Curtis of Philadelphia. Charles R. Cronham is the municipal organist and also has charge of arranging the concert series.



THE ENTRANCE TO THE BYRNE VOCAL ACADEMY IN PARIS.

six years the main subject of conversation in Paris has been apartments. Needless to say, studios were still more difficult to find.

John Byrne, who spent all the long years of the war as an assistant at the American Hospital of Paris, has been very much handicapped by the lack of a suitable building for his School of Opera. Four times he obtained short leases of various studios before he was able to secure the permanent lease of the splendid building in which he is now established. He now has room enough for all his professors and their classes or private pupils. He has at last a thoroughly equipped School of Vocal Music for the express purpose of giving young singers operatic experience on the stage and before the general public. All branches of vocal music are taught, of course. But John Byrne remembers his own struggles as a young man to get the opportunity to sing in opera. He has made it possible for any capable singer, American or English, to appear in opera in France.

There are dormitories in charge of a matron for young ladies who prefer to reside in the building.

The Byrne School of Opera is in a very desirable quarter of Paris, near the Ecole Normale, not far from the studios



A TEACHING ROOM IN THE BYRNE VOCAL ACADEMY IN PARIS.

my attention to the kind of work which John Byrne was doing for American and English vocalists who otherwise could never have gained access to a French operatic stage. Many of the pupils go to the school for the benefit of the teachers of foreign language in song for recital purposes and without any intention of taking up an operatic career. The operatic students have as many opportunities of hearing operas as the recital singers have of hearing concerts. The two national operatic establishments of Paris, the Opéra and the Opéra Comique, are open during the entire year. The operatic season never comes to an end in Paris. C. L.

### La Forge-Berumen Pupils in Recital

A group of artist-pupils from the La Forge-Berumen Studios gave a recital at the new Aeolian Hall on February 29. Harrington van Hoesen, baritone, accompanied with taste by Kenneth Yost, displayed in his singing a voice of beauty and wide range, smooth and even throughout the registers, and Lillian West, coloratura soprano, with Vernice Elbel giving excellent support at the piano, revealed a voice of pleasing quality and flexibility. Erna Luetscher, pianist, played a group of Chopin and gave evidence of a highly developed technique and interpretative intelligence above the average. James Ferguson, tenor, musically accompanied by Phil Evans, sang a miscellaneous group, scoring especially with his mezzo voce work. Mary Tipsett, soprano, and Kathryn Work, accompanist, each aged fifteen, both deserved the enthusiastic reception accorded them.

The next La Forge-Berumen recital in the same hall will be held on Wednesday evening, March 28.

### Ethelynde Smith Sings in Six Languages

"Songs by American women composers win praise on well-chosen program. Soprano shows spirit and great appreciation in wide range of songs. Ethelynde Smith's linguistic powers great. Sings in six languages." The foregoing salient remarks from the Stanford Daily regarding Ethelynde Smith's recital at the Leland Stanford University give an excellent idea of the success scored by the soprano on this occasion.

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## Milan Enjoys a Varied Operatic Fare

MILAN, ITALY.—The seventh week of La Scala season included repetitions of Otello, Sly, Nerone and Mefistofele, with Anna Fiore, a new soprano, in the role of Elena. A Russian American, she interpreted the role with much taste; her voice is of excellent timbre, dramatic and warm, her schooling splendid and her diction perfect. She is a true Greek type and has an attractive personality. Making a splendid impression both vocally and artistically she was warmly received, and was called many times to the footlights.

The eighth week of the season had a last performance of Otello and the farewell of Arturo Toscanini before his departure for New York. The house was filled to capacity and the demonstrations were sincere and enthusiastic. The great maestro was deeply moved by this genuine display of devotion; there were countless curtain calls, the artists sharing them with the maestro. On January 10 the first performances of Puccini's Gianni Schicchi, and the new ballet, Vecchia Milano, music by Maestro Vittadini and book by Adami, were given. The humorous Puccini opera had for its protagonist Carlo Galeffi, who carried the honors of the opera. He interpreted the role with originality and humor and was much applauded. The balance of the cast consisted of Mmes. Valobra, Cravcenko, Ferrari, Pedroni, and Messrs. Menescaldi, Baccaloni, Nessi, Menni, Villa, Walter and Galli. Gabrielle Santini conducted.

Vecchia Milano, historical and patriotic ballet in eight scenes, which followed the Puccini opera, is delightful, and was a complete success. All of the scenes were warmly applauded, and at the end of the ballet the composer, author, and Maestro Santini, who conducted, were called before the curtain numberless times. The interpretation by the Scala ballet school under the direction of ballet master Checchetti was marvelous. The scenes represent the old Milano cafe Martini under the Austrian army control of the city; the famous Duomo Cathedral and exterior of Teatro La Scala; the oldtime stage of La Scala, complete with the proscenium (which has since been taken away to make the orchestra pit larger); an interior of an old-time dressing room of La Scala; a street of Milan; the villa, at Como, of the Austrian commander; the remaining two are of political episodes at the time when the Austrians retired from Italy. The solo interpreters were: Cia Fornaroli, La Scala prima ballerina assoluta, who danced with exquisite grace; Rosa Piovella-Ansaldo, prima ballerina, who danced with taste, technique and agility; Placida Paggi and Pina Bertolotti (Mime), who were full of life and vivacity, and Vincenzo Celli, primo ballerino of La Scala, who danced his solos with much grace and artistic ability and was loudly applauded. Menichelli and Savare (Mimos) showed much talent and ability in their interpretations. The music is well adapted to the story, which is interesting; it is melodious and enjoyable. There is nothing especially new about it, but it is full of spontaneity and plasticity; the prelude and intermezzo touch on the symphonic style without pretension. It has plenty of rhythm and is ideal for ballet. The costumes, by Caramba, were elaborate and rich; the scenery was beautiful and effective. The balance of the week brought forth repetitions of Siberia, Nerone, and Sly.

The ninth week of the season had repetitions of Nerone, Gianni Schicchi and the ballet, Vecchia Milano, and Mefistofele at popular prices exclusively for members of the Teatro Del Popolo. The season's first performance of Turandot was given with the same cast as last season. Bianca Sacciatì continues to please in the difficult name role; Rossetta Pampanini is a delightful and sympathetic Liu, and Francesco Merli is a forceful Calaf. Ettore Panizza conducted with his usual skill, which is familiar to La Scala audiences.

The tenth week of the season ushered in the first performance of the Wagner ring. In Rheingold the cast included: Rossi-Morelli, as Wotan, which fits his personality perfectly; Stefano Ballarini, as Donner; Guglielmo Zitek, as Fasolt, and Augusto Ottone (American bass) as Fafner. The artists filled their respective roles excellently, both vocally and artistically, the last two named being veritable giants. Dolci gave an artistic portrayal of Loge; Enrico Roggio as Alberico was worthy of praise. Angelica Cravcenko, Genevieve Sens and Bruna Castagna in the roles of Fricka, Freia, and Erda filled all requirements. The minor roles were all in good hands. Maestro Ettore Panizza conducted in good style, having real musical knowledge of the Wagner operas. The balance of the week offered repetitions of Nerone, given for the employees of the Edison Electric Company; Mefistofele, again given at popular prices for the members of the Teatro Del Popolo, and Pagliacci with the ballet, Vecchia Milano. In Pagliacci, Ulysses Lappas, tenor, engaged for special performances, was heard as Canio. This was his first appearance at La Scala, and he sang the role with much freedom and beauty of voice and was enthusiastically received. He has a striking personality, and after his Ridi Pagliaccio received an ovation. His interpretation of the second act was interesting.

During the eleventh week of the season the remaining three operas of the Wagner ring were given the season's first hearing. In Walkiria, Frida Leider was a capable Brunnhilde, interpreting the role in true Wagnerian style. Giuseppina Cobelli made an attractive Sieglinde, and Fagoaga an efficient Sigmund. Both were at home in their respective roles. Rossi-Morelli repeated his last season's success in the role of Wotan; Cravcenko was a splendid Fricka, her voice robust and her accent correct; Zitek, a new Hunting for La Scala, fitted the character and filled the role well. Maestro Panizza gave a splendid reading of the score.

Fagoaga, in the difficult name role of Siegfried, gave a splendid portrayal; he shows a marked improvement over his previous interpretations. Frida Leider was heard again

as Brunnhilde, rendering the role excellently; Nessi, as always, made a Mime worthy of praise. The other roles were well filled by Caesaria Valobra, Bruna Castagna, De Lelio, Baracchi and Maichi. Again Maestro Panizza conducted with taste and vigor, the artists and maestro receiving four curtain calls after each act.

Gottterdammerung, the last of the cycle, was given with Fagoaga as Siegfried. He filled the role heroically, and had some exquisite moments in the narrative of the third act. Victor Damiani, as Gunther, filled the role capably; Tancredi Pasero, as Hagen, was adequate; Frida Leider, as Brunnhilde, portrayed the difficult role well, and a marked improvement was noticeable in Luisa Bertana's interpretation of Gutruna. To Maestro Panizza fell the honors of the evening; his reading of the Wagner operas are always a delight, and his interpretation of the Siegfried funeral march was especially beautiful.

Lucia was the final of the week's offerings. Toti Dal Monti as Lucia (her first appearance at La Scala this season) again aroused the huge audience to enthusiasm with her exquisite interpretation of the mad scene. This admirable artist received a genuine ovation of welcome. Pertile, as Edgardo, was as always excellent, singing the role with much expression and refinement. Victor Damiani, as Sir Ashton, was acceptable both vocally and artistically. In the minor roles were: Cesira Ferrari, Nardi and Baccaloni. Maestro Panizza conducted and shared the many curtain calls with the artists. Turandot was one of the week's repetitions, the other being Pagliacci and the ballet, Vecchia Milano. Ulysses Lappas again sang the role of Canio in splendid voice and was enthusiastically received.

Giuseppina Lucchese, fascinating American coloratura soprano, pupil of Mme. Virginia Colombati, recently spent a few days in Milan after a long operatic tour in Holland, where she made the astonishing record of singing thirty-six performances in seventy-two days. In the operas Barbieri di Siviglia, Rigoletto, Mignon and Traviata, she met with phenomenal success, both press and public being lavish in their praises for this young and attractive artist. With her was her husband, Adolfo Caruso, well known Philadelphia concert manager. A. B.

### William Simmons Sings in Portland

William Simmons sang with the Portland Municipal Orchestra in the City Hall Auditorium, Portland, Me., on February 28, and the following day Anna Carley Bock declared in the Press Herald that "William Simmons, the



WILLIAM SIMMONS

assisting artist, proved a singer of distinguished achievements with a voice of depth, richness and emotional appeal. The type of his songs, full of vitality and vigor, aroused the admiration of his audience, who recalled him repeatedly. For his first appearance Mr. Simmons gave Luigi Dal Caro Bene by Secchi and two songs in English. The rich quality of his voice, ease in legato phrasing, good diction and artistry of interpretation awakened the interest of his hearers who became more and more enthusiastic with each song. The Pretty Creature, an old English song, was given with delicacy of tone, lightness and speed. The wide range of Mr. Simmons' voice, clear and sweet in the higher register and deep and rich in the chest tones, and his musicianly interpretation of each phrase, as well as his perfect enunciation made his selections a welcome addition. Even Bravest Heart from Gounod's Faust showed the lyric quality of his voice and his dramatic power of expression."

### Park Central Music Notes

Leopold Godowsky has closed his studio at the Park Central Hotel while making a concert tour to England, France, Germany and the Scandinavian countries. He will return to New York in September.

Harp pupils of Marie Miller appeared in recital at her studio at the Park Central on March 10.

Samuel Kliachko, Russian cellist, was soloist at the Sunday evening Musicales in the Porcelain Room of the Park Central on March 4. He is a member of the Concert Ensemble at the Hotel.

A costume recital will be given in the MacDowell Club rooms on March 29 by the Madrigal Club of New York, of which Marguerite Potter is the director.

### Walter Anderson Reports Better Business

Walter Anderson, the concert manager, has returned to the metropolis from a booking tour through New York state and Canada. He states that he finds business much better for the spring and the outlook for the season of 1928-1929 most encouraging.

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## What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

### Oliver Denton, Feb. 7

**TIMES**  
Mr. Denton played . . . with the refinement and taste of a true musician.

**POST**  
There was a delicacy of interpretation in the Intermezzo op. 119, No. 3.

**POST**  
Denton's playing of . . . the Ballade in G minor was also good.

### Myra Reed, Feb. 8

**AMERICAN**  
Miss Reed convinced her hearers of her versatility in style and her broad command of tonal and dramatic effects.

**EVENING WORLD**  
For musicianship and finish of style her display of pianism placed her well to the forefront in the local concert field.

**EVENING WORLD**  
The piano found one of its prime pummers in Oliver Denton, heard in recital last night.

**EVENING WORLD**  
The delicate and poetic Brahms Intermezzo was similarly handled.

**EVENING WORLD**  
Violent rhythmic distortions played their share in a thoroughly botched rendition.

**HERALD**  
Technic has threatened to run away with her sense of proportion . . . has sacrificed interpretative qualities for digital precision.

**SUN**  
Revealed a lack of flexibility in the wrists, little depth of tone and considerable brittleness.

### Percy Grainger, Feb. 8

**SUN**  
Mr. Grainger played last night in his familiar interesting manner, achieving at times the heights of fine musicianship set off by brilliant dash of style and technical brilliance.

**TIMES**  
He opened with the Bach Toccata and Fugue in D minor . . . His playing of the majestic music was fluent in line, clear in articulation and finely proportioned.

**POST**  
Wachet Auf . . . was a lovely singing thing.

**HERALD**  
In Wachet Auf Mr. Grainger was unusually happy.

**SUN**  
He displayed his wonted excellence . . . in the Bach Tausig-Busoni toccata and fugue and again in four Bach-Busoni chorale preludes.

**TIMES**  
A tone of beautiful singing quality and emotional expressiveness.

### Arturo Toscanini, Feb. 9

(Philharmonic Concert)

**TIMES**  
The Symphony was heard as it must have felt to the composer when he wrote it. What would Haydn have thought of such a performance? We believe he would have heartily endorsed it and thanked its author. Truly a great symphony performed with almost impeccable virtuosity of spirit and letter.

**HERALD**  
She showed herself rather a collector of specialized folk songs.

**JOURNAL**  
Mr. Grainger's playing, familiar now for some years for its percussive quality, was very much the same as ever last night.

**EVENING WORLD**  
The Bach division started with the organ Toccata and Fugue . . . Mr. Grainger hardly did himself justice in his interpretation . . . permitted himself all sorts of rhythmic licenses.

**TELGRAM**  
Wachet Auf added no laurels to the pianist's attainments.

**EVENING WORLD**  
Wachet Auf added no laurels to the pianist's attainments.

**SUN**  
The pianist's Bach has been happier on past occasions . . . excessively variable in rhythm and technically rather inaccurate.

**SUN**  
His piano tone is apt to be somewhat brittle and not without an edge to it.

tion . . . remarkable for its clarity . . . and her very pleasing and entirely adequate and true soprano.

than a musician of great accomplishment.

### Barbara Lull, Feb. 12

**TIMES**  
Miss Lull appeared as a full-fledged artist after several years of concerts in Europe and with orchestras in this country.

**TIMES**  
strong, clean bowing, double stopping and passage work.

**EVENING WORLD**  
This being an age when students attempt public appearances without adequate equipment, Barbara Lull gave a violin recital last evening.

**HERALD**  
her bowing is frequently insecure and her sense of pitch at fault.

### Beethoven Society, Feb. 13

**TIMES**  
The large audience was generous in its applause of a program of rare beauty and high musical worth.

**AMERICAN**  
The combined tone of those violins, violas, cellos and double basses was one of great beauty and lusciousness.

**HERALD**  
The three pianists and the orchestra closed the concert with Bach's D minor concerto. Mr. Rich conducting, and provided a coherent, spirited and well interpreted performance.

**EVENING WORLD**  
this proved one of those unaccountable affairs that insisted on remaining dull and uninspired.

**EVENING WORLD**  
It cannot truthfully be said that the organization produced anything particularly meritorious tonally.

**EVENING WORLD**  
The Bach Concerto refused all attempts to coax it to anything more than a mildly interesting interpretation . . . strings generally wanting in precise attack . . . did not improve matters.

### Victor Wittgenstein's Month of March

This is a busy month for Victor Wittgenstein, pianist. On March 17 he will give a lecture recital at the home of Mr. and Mrs. Mortimer Lehman, having given one on March 3 for Mrs. Charles Lieberman, both in New York City. On March 19 Mr. Wittgenstein will make his first appearance at Sage Hall, Smith College, and on the 21st will play under the auspices of the Guild at New Haven, Conn. He is also scheduled for a recital in London in June to

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CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich., July 2.

GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

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MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, Dallas, Tex., College of Music and Arts, 6262 Oram Ave.

MRS. LAUD GERMAN PHIPPEN, 3435 Asbury Ave., Dallas, Tex. Colorado Springs, Colo., July 23.

ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.

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STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex. Summer Class, June 27.

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INFORMATION AND BOOKLET ON REQUEST



VICTOR WITTGENSTEIN

be followed by one in Paris shortly after. His concert appearances, together with his large class of advanced pupils, keep Mr. Wittgenstein busy from one end of the season to the other.

### Krueger Stirs Old and Young in Seattle

[The following little sketch of Karl Krueger and his activities reaches the MUSICAL COURIER from Seattle. It is not only well written and amusing, but also gives a very good idea of what Mr. Krueger has succeeded in doing with the Seattle Symphony Orchestra.—The Editor.]

"Karl Krueger's march of triumph in Seattle continues! This young conductor from Vienna has shown a wizardry in his development of the Seattle Symphony that has amazed everyone who hears the orchestra. Alexander Tansman recently heard a concert by this body in which the program ranged from Beethoven to Roussel. So enthralled was he by the playing of this orchestra under Krueger that he kept repeating: 'And you say this orchestra is only two years old? Unbelievable! Unbelievable!' Mr. Tansman wrote Albert Roussel in Paris of the superb performance of his suite, Le Festin de l'Araignée he had heard in Seattle, whereupon M. Roussel wrote Mr. Krueger a letter of thanks. Each time the Seattle public hears the orchestra it feels that the conductor has drawn from it the utmost of which it is capable, only to discover at the next hearing that Krueger's magic has found even new beauties. Philip Rubin, who has only just come to Seattle from New York, writes in the Jewish Transcript: 'In my grouchy mood I was thus prepared to tear the orchestra to tatters. . . . Much as I would like, however, to say unkind things about the local symphony—my liver still bothering me as I write this and I wish to remain true to my fame as grouchy—I can't do it. The playing of the Seattle Orchestra came to me as an agreeable surprise, even though many years' residence in New York had given me an opportunity to hear all of the great symphony orchestras of the country and had made me, as highbrows would put it, blasé. 'That fellow Krueger is a wonder,' I heard someone say during the concert intermission. I agree heartily. In a little more than a year's time he has managed to bring together a group of seventy people, instill a sense of team work into them, and wring from them a unified orchestral tone, the ravishing beauty of which often amazes you and makes you wonder whether you aren't listening to Stokowski's Philadelphia or Koussevitzky's Bostonians.'

"So great is Mr. Krueger's drawing power with the children of Seattle that over a hundred standing-room tickets are sold for the Young People's Concerts, while large numbers are turned away. Last year a little girl of seven was asked what she liked most at these concerts. Her reply was: 'The Man'—meaning Mr. Krueger. This year this same child was asked whether she wished to go to the Young People's Concerts again and she asked: 'Will the man be there?'"



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### Mabel Deegan Reengaged

Walter Anderson, concert manager of New York, received the following letter from Alfred Boyce, musical director of the Amphion Glee Club: "Your violinist, Mabel Deegan, was so successful at our concert with the Choral Ensemble Society, January 27, that you may please book her for the Amphion Glee Club concert at Hackensack on April 26." This young violinist appears to be equally well



MABEL DEEGAN

received wherever she plays, for she has to her credit many letters of commendation from musical directors, as well as numerous favorable press reviews of her recitals, her appearances as soloist with orchestras and before various clubs.

### Junior Recital at Master Institute

The junior students at the Master Institute of United Arts in New York recently appeared in recital and gave evidence once more of the fine artistic foundation which they are receiving. A feature of the program was the ensemble work, which indicated the attention paid to this part of the students' training. Those taking part in the program were Tom Robinson, Suzanna Fox, Mildred Becker, Fifi Lazaris, Louis Scher, Vera Rodkinson, Sylvia Karlit, Marjorie Sable, Mark Robinson, Ira Spector, Bernice Feltstein, Gladys Needles, Dorothy Blomberg, Edward Trestman, Selma Cashman, Anna Shafer, Nina Cummings, Martin Webster, Catherine Scherman, Harold Trauman, Mildred Pearson and Irving Binder. The pupils were students of Mr. and Mrs. Maurice Lichtmann, Esther J. Lichtmann, Ethel Prince Thompson, Sadie Blake-Blumenthal of the piano faculty, Alba Rose Victor and Gustave Walther of the violin faculty, and Percy Such of the cello faculty. A large audience heard the concert and applauded the participants. At the conclusion of the program there was an exhibition of Tibetan paintings held by Corona Mundi, International Art Center, the affiliated organization of the Master Institute of United Arts.

### Katherine De Vogel Charms Southern Audience

At the Romany Theater, in Lexington, W. Va., Katherine De Vogel, soprano, gave an artistic recital recently, her program consisting mostly of folk songs and ballads. Regarding the program the Lexington Herald said: "Delightful mimicry combined with faultlessly rendered music to make the program of folk songs given by Madame Katherine De Vogel an appealing musical event. Mme. De Vogel has a clear soprano voice with a range that is particularly adapted to the rendition of folk ballads. Among the most appealing offerings were those that allowed the singer to enact the roles of the persons celebrated in the ballads. The verve which Mme. De Vogel instilled in her performance was entirely in keeping with the different moods of the numbers she sang. The accompaniments for most of the songs were adaptations made by Mme. De Vogel. The singer preluded each of her numbers with an explanation of its theme and history. The program was devoted to Dutch, German, English and French songs, and received again an enthusiastic reception from the audience."

### Kuryllo Plays and Presents a Pupil

Adam Kuryllo played on February 19 in Passaic, N. J., in a concert arranged by a local committee headed by the Rev. Kruczek, a friend of Paderewski and a great lover of music. Mr. Kuryllo made a deep impression upon his audience and was called upon to give three encores. His success was such that he was immediately reengaged to give a recital in the same place under the same auspices next fall. He was excellently accompanied by Helen Chase.

On February 22 one of Mr. Kuryllo's pupils, Chester Podsiadlo, played in a program given in memory of Washington by the New York Evening Journal over radio station WPAP. He played Chopin's nocturne in E flat in the Sarasate transcription.

### Another Concert Date for Sundelius

Prior to the start of her concert tour at Montevallo, Ala., on March 17, Marie Sundelius sang in Boston on March 4. Other near dates for the Metropolitan soprano include Dothan, Ala., on March 19; Meadville, Pa., on March 22, and Portland, Ore., on April 5.

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## Purcell's King Arthur Produced by Cambridge Students

A Delightful Work—Excellent Performance Reveals a Potential Prima Donna, Stage Manager and Scenic Artist

CAMBRIDGE, ENGLAND.—The performances of old operas by the undergraduates of Oxford and Cambridge are becoming quite an institution, and with all their obvious and inevitable shortcomings they are very delightful partly because they give us an opportunity of making the acquaintance of beautiful music which otherwise would remain unknown—like Handel's Semele and Monteverdi's Poppea—and partly because of the fresh enthusiasm of the studios youth of the country.

Last week the undergraduates of Cambridge gave a series of performances of Purcell's King Arthur, the opera of which he wrote the music for John Dryden. The poet very handsomely acknowledged the value of the aid which "the artful hand" of Mr. Henry Purcell had given him, and said with more truth than he probably knew that the music was the best part of the whole.

### A CURIOUS MEDLEY

Dryden's work is a curious medley. It is partly a masque and partly an eighteenth century anticipation of a pantomime or a revue. We have spirits good and evil; magicians benevolent and malevolent and trap doors and red flames. We have interludes both pastoral and spectacular, and even touches of comedy. In short, whatever it may or may not be it is not an operatic libretto as we know it.

The plot turns on a war between King Arthur and the pagan Saxons who worship Woden. The cause of the struggle was that Emmeline, the blind daughter of the Duke or King of Cornwall, had refused the Saxon King.

### THUMBS DOWN FOR EMMELINE

And thereby hangs a tale. Some time ago a revival of King Arthur was suggested to Rutland Boughton at Glastonbury, but he said that a play with a heroine called Emmeline was impossible. The whole audience, he was cer-

tain, would certainly indulge in inextinguishable laughter. Emmeline, as a matter of fact, is responsible for some of the comedy. She indulges in quibbles about hearing faces and seeing voices, which are not as amusing as they were meant to be; but when she recovers her sight and tells her confidante, a very estimable but plain, middle-aged lady what a "glorious creature" she is the audience did laugh. There was a good deal of humor, too, about a wicked magician with a portentous black beard—in private life an eminent professor.

But to come to the music. It was a great deed to let us hear it again. As far as I know the last complete performance in England was at the Birmingham Festival of 1897. Taken as a whole it increases one's respect for the genius of Purcell, especially if we remember that Bach and Handel were mere babes when King Arthur was composed in 1691. I will pause a moment to perpetuate the fame of a German scholar who once said that we may accord to Purcell the praise due to a good imitator of Bach and Handel.

### DRAMATIC MUSIC

There are a few numbers from the opera which are household words; but its chief merits are its consistent dramatic appropriateness, its splendid variety and resourcefulness. There are few things in opera as romantic as the first loves; but it does not make its full effect till heard in its proper place in the opera. The chorus, "Hither this way, this way bend," when a good spirit leads the breathless astray and guides King Arthur's men aright, is a masterpiece of grace and dramatic suggestiveness, and the dignified strength of the choruses of the worshippers of Woden is extraordinary, considering the slenderness of the materials used. Of "Come if you dare" and "Fairest Isle all isles excelling" it is not necessary to speak.

The performance was on the whole excellent. The whole of the cast being undergraduates and residents in Cambridge; the big solos naturally were not all that they might have been. Dr. Cyril Rootham had drilled his chorus excellently and had its forces well in hand. Among the instrumentalists I specially admired the two gentlemen who trumpeted so fiercely in the battle scene.

### MASTERLY PRODUCTION

The greatest praise of all however, is due to Denis Arundell, whose production was masterly. He could put most professional producers to shame. There is fine taste in everything he does and everything is appropriate and gets across. The designer of the scenery, Humphrey Jenkins, deserves almost equal praise. These two young men should have futures, provided managers have any judgment, and are not obsessed with the heretical belief that everything which comes from a University must necessarily be futile and highbrow.

A. KALISCH

### Harry Colin Thorpe Studio Notes

Hedwig Dahl Mason has been engaged for a recital before the Peddie Women's Club of Hightstown, N. J. Wallace Thompson was soloist in the recent productions staged by the Liona Club of Ossining. Cecil Cone has been engaged to sing a specialty number in the Trenton production of The Gingham Girl. William J. Robb sang at a musicale at the St. Regis and Jess Jaffey sang for the February Italian Evening at Steinway Hall.

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# MUSICAL COURIER



**MYRNA SHARLOW,**  
soprano, who has been engaged for the spring tour of  
the Chicago Civic Opera Company.



**ELISA PACHINGER**

Following her Steinway Hall recital, Elisa Pachinger, mezzo-soprano, received the unanimous praise of the New York press. The Times characterized her as a "youthful soprano of personality and temperament singing successfully songs and arias." The World pronounced her the possessor of a pleasant voice. The Morning Telegraph spoke of the singer's "unusually fine soprano, her excellent tone production, and her ability to sing operatic arias remarkably well." In Grieg's Ein Traum her interpretative qualities were particularly lauded, reference being made also to her "pleasant stage presence, clear diction, and in general, many signs of promise."



**EDYTHE BROWNING,**  
soprano, who toured with Gigli as assisting artist. Miss Browning has received excellent notices from the press in recognition of her splendid performances.



**ANNE ROSELLE,**  
soprano, has had one success after another in European capitals. She has been engaged to sing six performances of Turandot at the Arena in Verona, under Belezza, conductor at the Metropolitan Opera House. Musical visitors from Europe speak of Miss Roselle's good fortune and success, and it would appear from rumors and facts that she has become a favorite throughout the continent. A while ago none other than Dr. Richard Strauss himself cabled America, in the heat of his enthusiasm, of the remarkable capabilities of Miss Roselle as the heroine of his opera, Salome. In the above photo she is pictured as Turandot.



**GEORGE BRANDT,**  
as Pinkerton in Madame Butterfly. Besides this role the tenor has at his command an extensive concert and opera repertory. He has sung the leading tenor parts in La Boheme, Tosca, Aida, La Traviata, Rigoletto, Cavalleria Rusticana, Faust, Carmen, Samson and Delila and Pagliacci. (Nisaiyama Photo.)



**LILLIAN HUNSICKER,**  
soprano, photographed following her recent recital in her home town, Allentown, Pa., at which time she was enthusiastically received by the audience and her success recorded at length in the newspapers. On March 27 Miss Hunsicker leaves for Havana, Cuba.

## THE RECENTLY FOUNDED CHORUS IN ROME CALLED MADRIGALISTI ROMANI.

It was organized by Domenico Alaleona for the purpose of performing old Italian madrigals and was at first under the direct patronage of Mussolini. When the Italica Chorus was founded a short time after, however, Mussolini transferred his patronage to the newer organization and the Madrigalisti are now under the patronage of the governor of Rome. Included in the photograph at the right are: I. Maestro Domenico Alaleona, conductor; II. Filippo Risoldi, first tenor; III. Alessandro Gabrielli, first male soprano; IV. Maria Lazzari Gabrielli, first contralto; V. Ada Vale, first soprano; VI. Dos Santos, first bass.



# MUSICAL COURIER

*Weekly Review OF THE World's Music*



Photo by Kurt & Richard Wesel, Berlin

Albert Coates

Who will return to this country, after an absence of five years, as guest conductor at the Lewisohn Stadium, the Hollywood Bowl and at San Francisco.



